

DRAWING ART OUT OF THE SHADOWS:
INSTITUTIONAL STRATEGIES FOR INCORPORATING AND
INCREASING ART BY WOMEN INTO ART MUSEUM COLLECTIONS

BY JENNIFER SCHICK

THESIS

Presented in Partial Fulfillment of the Requirements for

The Master of Science in Arts Administration Drexel University

By

Jennifer Schick, B.F.A.

* * * * *

Drexel University

2012

Approved by

Catherine Bartch
Advisor
Graduate Program in
Arts Administration

Copyright by
Jennifer Schick

2012

ABSTRACT

Gender disparity within institutions is still an apparent issue in the art world today. A look at the current state of art museum collections throughout the country was surveyed in order to compare and prove the gender disparity that still exists. From here, interviews were conducted with four arts professionals in the curatorial and administration fields that commented on methods and approaches various institutions have done and should practice moving forward in order to close this gender gap in collections and art works on view in museums. Two institutions had recently, in the last decade, made important strategic moves to close the gender gap. Their methods were evaluated and compared with the interviews to create recommendations for strategic methods institutions can use to enable them to be leaders in the art world, while fully representing the art history. The research found successful integration of work by women within the collections by reinterpretation, as well as expanding the notion of high art within the field are both successful and affective ways to close the gender gap in art collections.

DEDICATION

Dedicated to Sara Madden, who inspires me every day, and every female artist, past and present. Also to all my friends and family who have been and continue to be so supportive of my passion and career.

ACKNOWLEDGEMENTS

There are indeed numerous people to thank who assisted me in completing this process. First and foremost, I would like to thank the museum staff from the twenty-four institutions that participated in my survey and gave up their generous time to complete the data and questions.

Second, a big thank you to Sarah Berman, Robert Cozzolino, Sid Sachs, and Connie Tell for allowing me the time to speak with you and discuss this subject at length through the interview process. My work would not have been complete without your knowledge, expertise, and insight on the topic at hand. And thank you Ann McCollum, PAFA trustee, for connecting me with Robert, so that this research was possible.

A special thank you to Linda Lee Alter, who I have yet to meet, but who's donation to PAFA was the ignition and spark of an idea that took this thesis further than I could have imagined. The work you have done for women artists and the Philadelphia arts community can never be matched. And thank you to artist Jennifer Dalton, for not only the use of her images, but for addressing similar topics through your art and activism.

Thanks to my mother and father, Karen and Thomas Schick, for your constant encouragement. And to my brother, Michael Schick, for all your sarcasm when I needed it the most. And most certainly Sara Madden, for, well, everything.

Additionally I would like to thank my entire Drexel family, specifically the faculty during my time in the Arts Administration program, including my first thesis advisor Ximena Varela, who guided me through from a spark of an idea to a thesis statement, Brian Moore, Roy Wilbur, and Cecelia Fitzgibbon, a mentor no doubt, and former advisor during my time on the board of the AAGA. My support system while in school and on the AAGA, Jenny Pratt Johnson, Amy Scheidegger, Meg Clifton Mitchell, Kim Kindelsperger, Ying Le, Divya Janardhan, Lisa Matthews, Elizabeth Cooper, Joe Carlucci, Kelly Costigan, and everyone else during this time in my life. You have all impacted my life in numerous ways, and for your support and advice I will forever be grateful.

Last but not least, thank you to my advisor, Catherine Bartch, who supported me through every step of this process, and helped to make it as seamless as possible.

VITA

July 31, 1980Born –Philadelphia, PA

1998-2002.....The University of the Arts

2003-2007.....Allegheny Art Company

2007-2009.....Artist & Craftsman Supply

2009-2010.....Drexel University

2010-2012.....InLiquid Art & Design

FIELD OF STUDY

Major Field: Arts Administration

TABLE OF CONTENTS

<i>ABSTRACT</i>	<i>ii</i>
<i>DEDICATION</i>	<i>iii</i>
<i>ACKNOWLEDGEMENTS</i>	<i>iv</i>
<i>VITA</i>	<i>v</i>
<i>TABLE OF CONTENTS</i>	<i>vi</i>
<i>LIST OF TABLES</i>	<i>viii</i>
INTRODUCTION	1
<i>Review of Literature</i>	<i>6</i>
<i>Methodology</i>	<i>15</i>
<i>Overview of Purpose and Thesis Statement</i>	<i>18</i>
CHAPTER 1: THE CURRENT STATE OF COLLECTIONS	20
CHAPTER 2: WHAT INSTITUTIONS ARE DOING NOW	33
CHAPTER 3: RECOMMENDATIONS TO RESOLVE THE DISPARITY	44
CONCLUSION	58
APPENDICES	61
<i>APPENDIX A: Art Bistro's Top 22 Art Museums in America (2010)</i>	<i>62</i>
<i>APPENDIX B: Survey Request Email & Questions</i>	<i>63</i>
<i>APPENDIX C: Survey Results</i>	<i>66</i>
<i>APPENDIX D: PAFA Strategic Plan 2011 - 2013</i>	<i>79</i>
<i>APPENDIX E: Interview Questions</i>	<i>80</i>
<i>WORKS CITED</i>	<i>84</i>

LIST OF FIGURES

Figure 1 – MFA Enrollment in 2006.....	6
Figure 2 – Percentage of Chelsea Galleries that represent women.....	11
Figure 3 – <i>How Do Artists Live?</i> (Grants & Fellowships).....	12
Figure 4 – <i>How Do Artists Live?</i> (Art Sales).....	13

LIST OF TABLES

1.1	Solo Exhibitions of Women Artists in US Museums 1970 – 1985.....	9
2.1	Total Number of Artworks in US Institution Collections.....	24
2.2	Artistic Mediums Collected in Museums.....	25
2.3	Percentage of Male to Female Artists in Museum Collections 2011.....	27
2.4	Percent Survey Respondents Exhibited Women Artists 2000-2011.....	28

INTRODUCTION

"I was supporting myself, but nothing like the guy painters, as I refer to them. I always resented that actually... we were all getting the same amount of press, but they were going gangbusters with sales." – Cindy Sherman, photographer

Prior to the twentieth century, for as long as art historians have recorded, and even earlier than that, artwork by women was rarely seen, if at all; nor was it mentioned in art history textbooks, taught in schools, or referenced in other scholarly research.¹ In fact, Richard Lacayo mentions in his article for *Time* magazine that, "until 1986, H.W. Janson's *History of Art*, the standard college text, did not include a single woman among the 2,300 artists mentioned in its pages. That year it was revised to admit 19."²

Sadly for years, no profound research was made, or at least made public, and few women stood up to contest this issue, most likely due to societal viewpoints and behaviors. Finally in the early 1970s, women began to speak up and make their voices heard, to not only to art world professionals, but to the general public as well. The Feminist Art Movement³ started a rush of commentary, research, writings, and activism that would change the later part of the twentieth century and the art world as we knew it. Jeremy Strick, director of

¹ Historical references to prove this statement are covered throughout this paper.

² Richard Lacayo, "What Women Have Done to Art," *Time Magazine*, March 22, 2007.

³ <http://www.time.com/time/magazine/article/0,9171,1601840-1,00.html>

³ This movement began in the 1960s and strengthened after 1970 that sought to bring more visibility to women within art history and art making; established by female artists and their supporters.

the Museum of Contemporary Art in Los Angeles declared in 2007 that the Feminist Art Movement was "the most influential international movement of any during the postwar period."⁴ This movement was sparked by one profound question and scholarly manuscript by art historian, Linda Nochlin – *Why have there been no great women artists?*⁵

As arts administrators and curators deal with a constant and large influx of research on artists and artwork on a daily basis, Nochlin's question is important so that the field may find opportunities to work beyond gender issues and acquisition problems that continue to come up for institutions, in order to rewrite art history to properly include the women artists who deserve it. Recommendations and solutions that arise through this research, along with the past findings of barriers to collecting work by women, hopefully will help lead to expanding the gender diversity among these art collections in the future. This would allow for a full and true representation of art history and contemporary work – no matter which area, context, or genre the museum supports and educates. By expanding gender diversity within these collections, institutions will enable themselves to fully represent the true scope of art history and find new methods of interpretation and education, and administrators will position their institutions to be leaders throughout the world and serve as models for representing the true scope of great artists. This research will show that the visibility of women artists has indeed increased in the last forty years. However, there are still more opportunities to increase their representation, as the current state of museum collections is still not

⁴ Blake Gopnik, "What is Feminist Art?" *The Washington Post*, April 22, 2007, Feminism & Art: Special section.

⁵ Linda Nochlin, "Why have there been no great women artists?" *Women, Art, and Power and Other Essays*, (New York: Harper & Row, Publishers, 1988).

close to being equal or truly diverse in many institutions across the US, which will be proven in later chapters in this research.

The gender of the artist should not matter, but the fact that still in the 21st century, art by women is being collected and placed on exhibits at a much lower rate still has made it an issue in gender equality. Why should institutions care if their collections are diverse in gender? Because as a museum whose purpose is to represent the full scope of a particular artistic style, time period, medium, or movement to fulfill their missions, lacking representation of women in curatorial selections brings an extreme disadvantage to the audiences and communities these institutions serve. Placing art by women on view amongst the current selections of important work is crucial to being a true representation of art history to institutions and to the public. As Jerry Saltz, critic for the *New York* magazine, stated in a letter to the Museum of Modern Art's chief curator of painting and sculpture, Ann Temkin, "this has nothing to do with 'quotas' or 'fairness,' but rather honesty, openness, and experimentation."⁶

While there is no argument that women artists, working in more traditional mediums prior to the 20th Century, are harder to come by in terms of historical data, record keeping, and artworks, there is a much larger history of work of traditional crafts by women. The term of high art, or quality art, is also heavily reliant on art professionals. In her essay, *Sexual Art – Politics*, Elizabeth C. Baker describes high art: "in the early days, good art was made by a rather small number

⁶ Hoban, Phoebe. "The Feminist Evolution," *Artnews*, December 2009, 85.

of people and was valued for itself.”⁷ The Guerrilla Girls⁸ in their *Bedside Companion to the History of Western Art* state that it is the materials that hold a hierarchy – with oil painting at the top.⁹ Tyler Cowen, in his paper *Why Women Succeed, and Fail, in the Arts*, defines high art as the four most well known artistic disciplines when the public thinks of art: oil painting, sculpture, architecture, and photography.¹⁰ He goes on to say, “The quality of artistic achievement is extremely sensitive to initial conditions, such as a favorable environment and education.”¹¹ Cowen believes that high art or quality art is defined by the artists’ environment and training alone. Others might find that the majority of art professionals define the term – whether it is correct or not. An artist may feel that their art is “quality”, and it indeed may be. Yet throughout art history, it has always been the opinion of collectors and curators, with a large regard to skill as well. While critics, auction houses, and galleries all contribute to the opinions of what constitutes great art, especially since galleries are where artists begin their careers, it is museums that are regarded as the definer of great. Institutions have a great influence over making changes in the art world in terms of diversity. But without these arts professionals to distinguish what high art or quality art is, large museums and other artistic institutions would cease to exist in the way we know them today.

⁷ Elizabeth C. Baker, “Sexual Art – Politics”, *ARTNews*, January 1971, 61.

⁸ An anonymous group of feminists devoted to fighting against sexism within the visual fine art world internationally. Started in New York City in 1985 to protest gender and racial inequality in the art world, members are known for the gorilla masks they wear to keep their anonymity.

⁹ The Guerrilla Girls, *Bedside Companion to the History of Western Art*, (New York: Penguin Books, 1998), 90.

¹⁰ Tyler Cowen, “Why Women Succeed, and Fail, in the Arts,” *Journal of Cultural Economics* 20 (1996).

¹¹ Cowen, 97.

Cowen also writes that women have “excelled in textile-making, cloth-making, silk-weaving, needlework, and embroidery since antiquity.”¹² But also points out that, “until recently, the achievements of female quilt-makers had been neglected by mainstream art historians. Quilts had rarely been included in basic art history texts.”¹³ Was being a painter seen as a “male” career, but a textile or ceramic artist as a “female” career? Or rather, oil painting as “high art,” and quilt making as “low art?” Those are much larger questions that involve broader societal viewpoints and stereotypes than what this research investigates. However, with women’s art school enrollment equal to or higher than men for decades, specifically in the New York tri-state area according to a research study conducted by the Brainstormers¹⁴ in 2006 (fig. 1), why are modern and contemporary collections still to this day lacking in the representation of female artists? This presents a number of questions for arts administrators. Why should museums seek gender diversity in their collections, regardless of missions? Why does gender still matter in the art world? And finally for the purposes of this paper, how can museums and institutions increase gender diversity within their collections through strategic planning without compromising their mission?

¹² Cowen, 104.

¹³ Ibid.

¹⁴ Brainstormers is an art collective that formed in 2005. Through public performance, exhibition, publication, the internet, and video, Brainstormers has investigated topics ranging from power structures in the art world to gender inequity in contemporary museum and gallery exhibitions. <http://www.brainstormersreport.net/MFA2006.html>

Women are the majority in tri-state MFA programs.

College	Women	Men
Brooklyn Col.	57%	43%
City College	57%	43%
Columbia U.	57%	43%
Hunter Col.	50%	50%
NYU	54%	46%
Parsons	66%	34%
Pratt Inst.	66%	34%
Rutgers	51%	49%
Stony Brook	60%	40%
Suny Purchase	50%	50%
SVA	65%	35%
Queens Col.	60%	40%
Yale	53%	47%
RISD	67%	33%

This research is based on phone interviews conducted in 2006.
(RISD was unavailable and so we have included their numbers from 2005)

FIGURE 1: MFA Enrollment in 2006. Research conducted by Brainstormers.

Review of Literature

The literature and research reveal that the gender disparity in artist representation at museum can be linked to broader societal forces and institutional oversight, including shortcomings in the educational system. The literature also reveals that gender representation can be greatly improved once a museum makes a concerted effort; the MoMA has been a perfect example of this. The MoMA went from holding only 14% of art by women in its permanent collection prior to

2007,¹⁵ and being called out publicly by the Guerrilla Girls¹⁶ for this, to not only collecting and exhibiting more women artists, but creating an anthology of works, symposiums, new research, and new models for showcasing and diversifying collections. Including information about institutions and their lack of support for women is intended to help inform about the many factors that have lead to the current state of US institutional art collections, so that recommendations can be drawn from it.

Many of the past issues for lack of inclusion can be much more broadly based, including a bigger societal gender problem concerning the roles of women compared to today. Yet there are still indeed similar issues that exist which have been identified over the last forty years. Even as the Feminist Art Movement made a big political splash in the art world post-1970, Marcia Tucker explains in her essay from 1989, *Women Artists Today: Revolution or Regression*, that the statistics prove that women artists in regards to “museum and gallery representation, sales, major articles, important grants, commissions, and tenured teaching positions are not much different today.”¹⁷ And while this statement was made over 20 years ago, the research will show this is still an issue today; however, a big shift has begun to take place within the last five or six years.

¹⁵ The Guerrilla Girls, “The Feminist Future,” video, 18:46. Museum of Modern Art (MoMA) Multimedia website, From the Symposium: *The Feminist Future: Theory and Practice in the Visual Arts*, January 26, 2007, <http://www.moma.org/explore/multimedia/videos/16>.

¹⁶ An anonymous, feminist art activist group formed in the 1980s who have advocated for art by women and women of color, speaking out in public and bringing attention to research and statistical facts they have conducted at institutions throughout the world. They are still active as of the date of this paper.

¹⁷ Marcia Tucker, “Women Artists Today: Revolution or Regression,” in *Making Their Mark: Women Artists Move Into the Mainstream, 1970-1985*, compiled by Catherine C. Brawer and Randy Rosen (New York: Abbeville Press, 1989), 201.

In the “post-Nochlin”¹⁸ years immediately following her 1970 essay, protesting at museums and major exhibitions began, where women began demanding an equal share of space. Their activism did seem to have some impact, as Baker discusses an increase in gender representation at museums. In her 1971 essay, she noted that the previous year, the Whitney Annual¹⁹ opened with about five percent women painters (8 of 143); however, in 1971 it opened with 20 percent of the sculptors (22 of 103).²⁰ This was a major victory for protestors. Baker also noted a major difference in regards to the Whitney. The annual exhibition was focused on lesser well-known and younger artists. The museum itself had made previous strides, with the founder being a woman and it had given the most solo shows to women than any other New York museum at that time.²¹

Independent curator Catherine C. Brawer and professor Dr. Ferris Olin conducted further research in *Making Their Mark*, listing all solo exhibitions between 1970 and 1985 at 24 museums nationwide from the top five most culturally rich cities. The chart below (Table 1.1) was created from their findings to show an overall trend and scope.²² They found that despite some progress over the years, the data reinforces Marcia Tucker’s (1989) observation that gender representational inequality still prevails. In reviewing the data in this chart and the

¹⁸ “Post-Nochlin” years refer to after Linda Nochlin’s provocative essay, *Why have there been no great women artists?* (1970)

¹⁹ The Whitney Annual eventually became the Whitney Biennial.

²⁰ Baker, 60.

²¹ The permanent collection differs from the annual exhibition (now Biennial), as well as other major shows and retrospectives that showcase master artists or great artists (well-known artists).

²² Some considerations to keep in mind are that the collections of some of the included museums survey the entire art history, and others specialize in contemporary art; which, will make a difference in how many exhibitions can be dedicated to contemporary art amongst other periods. Second, some institutions present frequent exhibitions by individual artists, while others emphasize group shows.

original data from *Making Their Mark*,²³ what is most striking is the progress that was made between 1970 and 1973, only to then fall from 29 exhibitions in 1973 to only 13 (less than half) solo exhibitions of women in 1976. Once again post-1976, the numbers begin to rise (although 4 of 24 institutions opened after 1974), only to drop again to finally reach just 20 exhibitions in 1985. With only an all time high in 1981 during this period of 35 exhibitions, this data shows that even with the Feminist Art Movement and its politically driven demonstrations, research, protests, academic papers, and activists, there was little change made post-1970, reinforcing Tucker's observations.

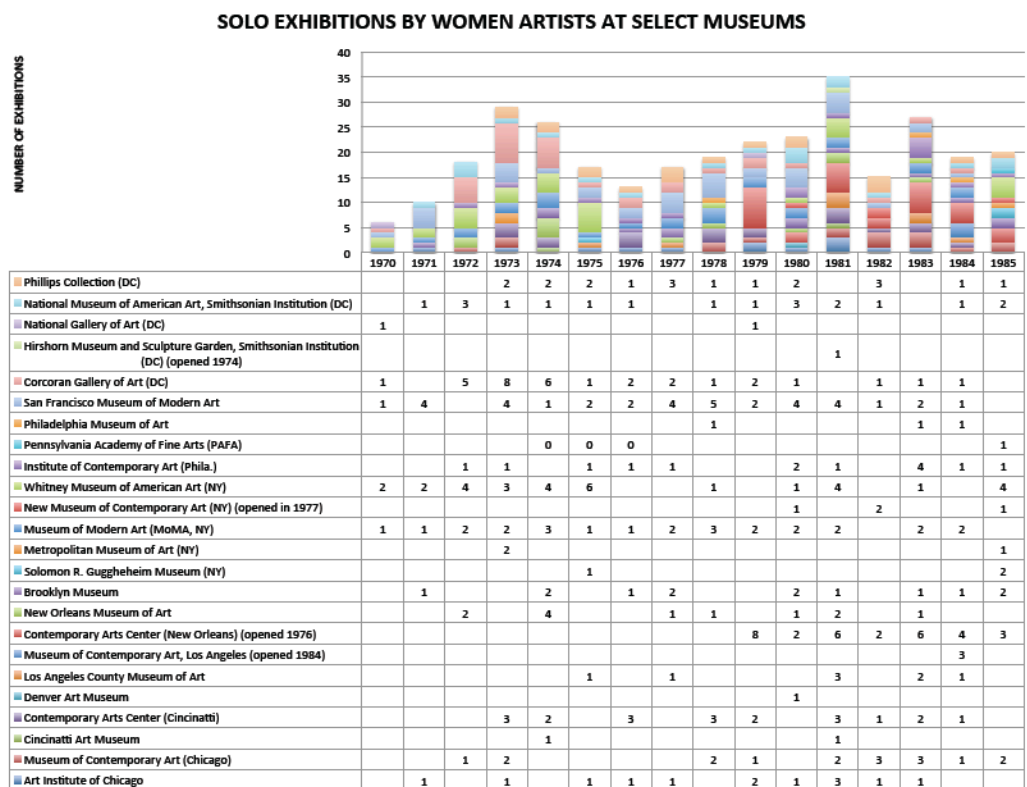


Table 1.1: Solo Exhibitions of Women Artists in US Museums 1970 – 1985²⁴

²³ Catherine C. Brawer and Ferris Olin, "Career Markers" in *Making Their Mark: Women Artists Move Into the Mainstream, 1970-85*, compiled by Catherine C. Brawer and Randy Rosen (New York: Abbeville Press, 1989), 212-215.

²⁴ PAFA was closed for renovations between May 1, 1974-April 22, 1976

Some recent research suggests that the tide is turning. From a 2009 issue of *ARTnews* magazine entitled “The Feminist Evolution,” two authors point out some great accomplishments. Phoebe Hoban points out that in 2007, there was “a flurry of feminist events and art shows that focused on the impact of women on contemporary art”²⁵. The Brooklyn Museum also opened the Elizabeth A. Sackler Center for Feminist Art in 2007.²⁶ In 2008, the Guggenheim had back-to-back women artists exhibiting major shows.²⁷ Connie Butler, the chief curator of drawings at the Museum of Modern Art (MoMA) states, “We are buying more and more work by women. I think it is on the institutional agenda in a way that it wasn’t a few years ago. Things have changed.”²⁸ Yet, Cowen finds, “women’s artistic achievements face no obvious long term limit,” and asserts that “since women’s accomplishments have been rising for hundreds of years, we have no reason to believe that today’s situation represents the maximum.”²⁹

While current evidence proves things are indeed getting better, there are still institutional and other obstacles towards achieving gender parity in the arts. In general, male artists still dominate art galleries. Randy Rosen, co-curator of *Making Their Mark*, a traveling exhibition in 1989, identified in one of the essays for the exhibition book of the same name, that there were “two main sources that feed the mainstream: those whose power is concentrated in ideas and information, such as artists, curators, critics, and art historians; and those exerting primary economic power, such as galleries, collectors, museum trustees, and government

²⁵ Hoban, 85.

²⁶ Hoban, 85.

²⁷ Ibid.

²⁸ Ibid., 86.

²⁹ Cowen, 109.

and private funding sources.”³⁰ However, since these galleries indeed reflect upon what museums eventually exhibit and then collect, women still today are at a disadvantage. The Brainstormers regularly survey commercial galleries in New York City, even as recent as 2010. This pie chart below (fig. 3) demonstrates that male artists still dominate the commercial gallery scene.

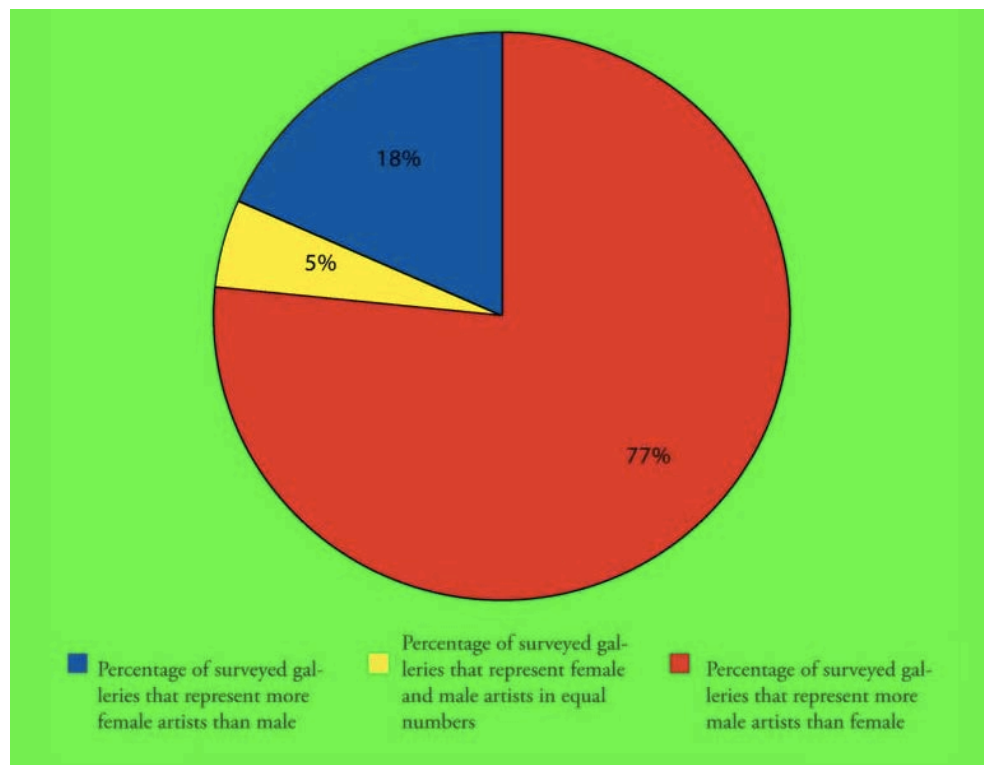


FIGURE 2: Percentage of Chelsea Galleries that represent women in 2006.³¹

Yet some literature finds that despite differences in representation, women actually have as much access to the arts markets as men (Landi, 2003). Laura Hoptman, curator of contemporary art at the Carnegie Museum of Art in Pittsburgh observes that women’s access is provable through statistics and measurements within museum exhibitions and acquisitions.³² While some of the

³⁰ Randy Rosen, “Moving Into the Mainstream,” *Making Their Mark: Women Artists Move Into the Mainstream, 1970-85*, compiled by Catherine C. Brawer and Randy Rosen (New York: Abbeville Press, 1989), 9.

³¹ <http://www.brainstormersreport.net/Percentage2006.html>

³² Ann Landi, “Who Are the Great Women Artists?” *ARTNews*, March 2003, 96.

figures are compelling, that data collected is not a complete and full survey of all galleries and institutions. Many others continue to point out the challenges women artists face.

Baker states that women artists face obstacles that are unique to them such as preparing to be an artist (education), earning a living (job hierarchies within teaching jobs or grants), and gaining recognition.³³ Artist Jennifer Dalton, as part of her piece from 2006, *How Do Artists Live?* conducted an anonymous survey of 856 artists in the fall of 2005, which examined life scenarios for “women versus men.” Some of her findings show women leading men in certain categories, such as “Grants and Fellowships,” where women are almost twice as likely to support themselves through funding (fig. 3).



FIGURE 3: Jennifer Dalton, *How Do Artists Live?* (Grants & Fellowships), 2006³⁴

³³ Baker, 48.

³⁴ Jennifer Dalton, *How Do Artists Live?*, 2006. Permission to use obtained by the artist in October 2012. ©Jennifer Dalton

However, when it comes to fine artists supporting themselves through the standard method of art sales, women fall short of men by more than half of those most likely to support themselves by selling their work (fig. 4).

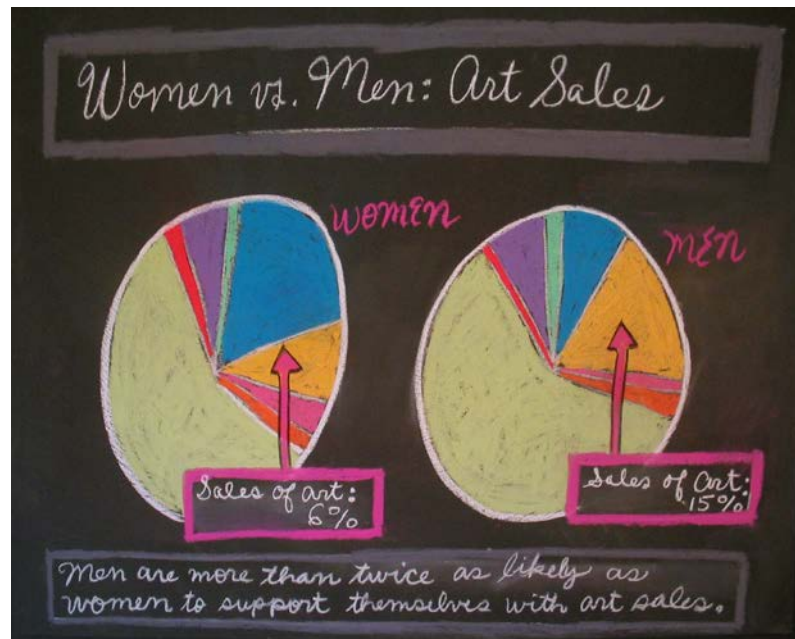


FIGURE 4: Jennifer Dalton, *How Do Artists Live?* (Art Sales), 2006³⁵

Cowen brings up the points that, years ago, education was a main factor in gaining access with art schools limiting or refusing women.³⁶ He goes on to discuss the conditions women faced when and if they were able to receive formal training, specifically when a female training with a male teacher was not considered socially acceptable or that apprenticeships were often denied to women.³⁷ However, he notes that this is not the case today, and this is echoed by the Brainstormers' research (fig. 1), among others. Nochlin explains that, "detailed painstaking studies from the nude studio model – in the youthful oeuvre of artists down through the time of Seurat and well into the twentieth century,

³⁵ Jennifer Dalton, *How Do Artists Live?*, 2006. Permission to use obtained by the artist in October 2012. ©Jennifer Dalton

³⁶ Cowen, 97.

³⁷ Cowen, 98.

attests to the central importance of this branch of study in the pedagogy and development of the talented beginner.”³⁸ Essentially stating, traditional “Academy” training by copying drawings, etchings, and paintings and drawing from casts of famous sculptures and nude models was, and still is, an essential part of achieving a high skill level, allowing the artist to attempt greatness. Yet Nochlin goes on to note that women were most often deprived of this stage and training and restricted “to the ‘minor’ fields of portraiture, genre, landscape, or still life.”³⁹ She goes on to compare this lack of training to a medical student who is “denied the opportunity to dissect or even examine the naked human body.”⁴⁰ In addition, Baker finds that over fifty percent of female art students which plan to teach will end up teaching at the high school level or below, which is a lower job in the hierarchy of teaching positions in the arts as seen by professional art schools and the like.⁴¹ Most of the authors’ opinions can be summarized into the idea that limitations of access to creating great works or access to the art market can be dwindled down to education access and funding access.

Sheets brought up the point of access as well where she summarizes the point brought up by Wilhelmina Cole Holladay, who founded the National Museum of Women in Washington, DC.

“She [Cole Holladay] points out that women artists in all eras have had moments of big success; but, they have been forgotten largely because they were left out of the literature. The focused efforts of the next generation of collectors have the

³⁸ Nochlin, 159.

³⁹ Ibid., 160.

⁴⁰ Nochlin, 160.

⁴¹ Baker, 48.

potential to affect the future composition of museums, and through that the way art history will be written.”⁴²

On a positive note, awareness of the issue has been generated especially by the efforts of the women’s art movement through “protest, criticism and consciousness raising”. Yet, still, “most people not in art circles cannot name beyond five women artists,” according to Cole Holladay.⁴³

Methodology

In order to grasp a clearer picture of the issue and a better understanding of what percentage of women are represented, a group of top art institutions were surveyed and four interviews over the past year had been conducted. In determining which museums were surveyed, a list of the top 22 U.S. museums compiled by ArtBistro in 2010 was used (Appendix A).⁴⁴ This determination by ArtBistro was based on multiple factors including the amount of artwork available to see, frequency of new exhibits, architectural interest, and historical value. This list of museums is in no way a complete survey of art by women in museums, nor was it intended to be. Rather, since this data is being used as a supplement to the interviews conducted by the author, it is intended to only capture a portion of situations. These museums all are focused on collecting and exhibiting a wide

⁴² Hilarie M. Sheets, “Where Women are the Majority,” *Artnews*, December 2009, 98.

⁴³ Sheets, 96.

⁴⁴ “ArtBistro brings members of the visual art community together to network, advance careers, and to foster a community with exclusive benefits where information about designers and artists is provided by designers and artists. In 2008, ArtBistro joined with Monster Worldwide to accelerate growth and to improve the career and educational opportunities for our members. Monster’s vision is to bring people together to advance their lives, which is a perfect fit for ArtBistro.”

range of art, and range in size and location across the United States, from New York City, or what is considered America's art capital, in the East, to Kansas City in the Mid West, and Seattle on the West. These institutions also represent a range of types of cities, from the large to small, urban to rural.

In seeking out candidates for interviews, a range of professions as they related to the arts, including curators, researchers and administrative professionals, and university scholars and professors, were chosen and contacted. By interviewing diverse candidates, two male and two female, from varying positions in the art world, it allowed for broad as well as focused observations influenced by the different expertise. A large portion of this research comes from the Pennsylvania Academy of Fine Arts (PAFA) and the interview with Robert Cozzolino, Senior Curator of Modern Art. PAFA has recently entered a Strategic Plan for 2011-2013 (Appendix C), which included expanding the institution's diversity across many areas, including broadening the gender of the artists within its collection. Their methods along with the methods of the MoMA were chosen to study and compare. This strategic plan is what originally led to questions regarding the relevance of gender diversity in collections to arts administrators.

The other three interviews, along with the secondary research, act as additional viewpoints in compiling appropriate recommendations to the field. Sids Sachs of the University of the Arts (UArts) in Philadelphia, Pennsylvania, was chosen because he recently curated an important traveling exhibition, the first of its kind: *Seductive Subversion, Women Pop Artists 1958-1968*. Sachs is the Director of the non-collecting, university run Rosenwald-Wolf Gallery and art

history professor at UArts. This allowed for a perspective from an educator, curator, and art historian. The third interview was conducted with Connie Tell, Deputy Director of the Institute for Women and Art at Rutgers University and Program Manager of the Feminist Art Project. By gaining the perspective of a non-collecting organization that advocates for and researches women artists, comparisons can be drawn with collecting institutions that deal with work on a much broader scale. The last interview was with Sarah Berman, Collections Coordinator and Research Advocate for the Seattle Art Museum. Berman's perspective is to add an additional viewpoint of a collecting institution, specifically one that is not currently in a planning process such as PAFA, and was an addition found through the museum survey.

The limitations for this paper include both the survey and interviews. The surveys do not include all US art museums, nor do they reach beyond the US. Institutions throughout the world will have different outcomes and, therefore, would have different recommendations solely based on different administrative and curatorial operations. Another limitation is that the number of institutions and response rate for many questions was low, with 17 institutions at the highest rate responded. The surveys were crafted with sensitivity of the potential respondents' time limiting the number of questions. However, despite this limitation, it did reveal that despite progress since 1985, there is still quite a gap today in collections. The responses of the survey support this fact as it stands today, and is used as a comparison to the previous findings discussed in the literature. Further open-ended questions helped to discover if institutions in the

US were thinking about this disparity or not, and if so, if there was action involved on the planning or senior leadership level. Lastly, most survey respondents requested to remain anonymous, which did not allow for direct comparisons with previous research on the same institutions. Additionally, the interviews conducted were limited to four professionals, three of which come from the curatorial side. While I was only able to interview one arts administrator, I believe the curators and historians who took part in this research are well versed in working with or being administrators as well and provided great insight to this side of the field.

Overview of Purpose and Thesis Statement

While the recommendations discovered through this paper will not be an exhaustive list of methods, and each institution will of course have their own individual circumstances, the hope is for the methods researched and discussed to open the doors for discussion for institutions at the leadership level, specifically the administrative side, and for leadership to begin to rethink the way our institutions deal with collecting and plan the future of these institutions. Michael Allison and Jude Kaye say it best in their book, *Strategic Planning for Nonprofit Organizations*: “Strategic planning is both a leadership tool and a management tool. As a leadership tool, a successful planning process encourages the organization to look at the question: ‘Are we doing the right thing?’ As a management tool, an effective planning process focuses on whether the

organization is ‘doing things right.’”⁴⁵ Museum leadership needs to ask themselves the same questions in order to serve their audiences and constituents appropriately as we continue to move further into the 21st Century, and many do ask those questions. However, they should also be asking themselves these questions when looking at the full scope of their collections, and whether or not their collections, for the genre, movement, time period, etc., are indeed representing the history of art that was taking place during the time of their focus. Museums and institutions that ask how they can increase gender diversity within their collections through strategic planning without compromising their mission will hopefully address this very issue in a way that is feasible and viable, and should at least begin the discovery process. By asking these questions in relation to gender diversity in collections, institutions can seek to discover what methods can be addressed or put into place that fit within their individualized needs. This may be done through examples of successful planning and implementation in order to create diversified collections that truly represent the art history related to the mission of the organization.

⁴⁵ Michael Allison and Jude Kaye, *Strategic Planning for Nonprofit Organizations*, (Hoboken, NJ: John Wiley & Sons, Inc., 2005), 3.

CHAPTER 1: THE CURRENT STATE OF COLLECTIONS

In order to grasp the most current state of museum collections, to determine why further strategies are needed, a survey of collection and exhibition data from institutions across the US was conducted. Additionally, the survey also included questions regarding any strategic planning that might have involved gender diversity at each institution and additional opinion questions relating to gender, curating, and collecting [Appendix A]. This survey, along with data collected by the Guerilla Girls over the past 40 years and the Brainstormers more recently in the last decade, will prove that there is still an extreme disparity between genders in the art world – at least in the world of collecting institutions and for profit galleries, which are crucial in driving artists' careers by providing the immediate step prior to an artist's work being collected in a museum, as mentioned above.

While each institution is unique in mission and collection, there is an apparent gender disparity issue common to many museums, galleries and other entities that must be addressed in order to educate and represent the full scope of

important artistic works. This chapter will concentrate on the larger picture and anonymous results from the survey (as requested by 64% of respondents), with the full survey responses in Appendix B. Respondents are labeled A – O, respectively, as most had requested to remain anonymous, including further responses from open-ended questions discussed later.

The survey was conducted in October 2011 and sent to the targeted institutions by email or electronic means. Most surveys were sent to the general department or the Registrars or Curatorial departments, as most institutions do not list specific individual contact information for their employees. Of the twenty-two museums sent the survey, 15 provided basic, statistical data of their collections' numbers and male to female ratios, and one more provided these answers by email, in addition to data collected from the Pennsylvania Academy of Fine Arts (PAFA) during the interview and follow up questions, for a total response from 17 of 23 surveyed institutions (Appendix A). Of these 15, eight fully completed all questions with the exception of the open-ended, opinion questions, of which five replied, which will be discussed further below. Additionally, two of the institutions were focused only on Modern and/or Contemporary art, leaving 15 who represented a wider scope of collections that included 18th to 21st Century art by Americans, Europeans, and more.

The survey consisted of five statistical focused questions plus one sub-question, and four opinion based questions, three of which were open-ended. The five statistical questions were directed at finding a small glimpse of the current state of collections, not necessarily work currently being exhibited. To gain

insight on total collection numbers for the purpose of this thesis, questions were directed at the entire collection rather than just work on exhibit, since institutions hold a larger percentage of work in storage. The Guerrilla Girls in 2005 were in Venice participating in the Venice Biennale and surveyed all six major institutions in the city. “Of more than 1,238 artworks currently on exhibit at the major museums of Venice, fewer than 40 are by women.”⁴⁶ They also made note that, “over the centuries, this city has been home to great artists like Marietta Robusti, Rosalba Carriera, Giulia Lama, and Isabella Piccini. They and many others succeeded when women had almost no legal rights and rules were set up to keep them out of the art world.”⁴⁷ Unfortunately the works by these artists and many others are held in storage and rarely placed on view.

By gaining collection numbers over works on view,⁴⁸ we can concentrate on larger institutional strategies for closing the gender gap within institutions. While having many works of art by women in a collection is no guarantee curators will exhibit them, the hope and goal will be that with a larger pool and base to refer to, work by women will be seen on a larger scale.

The key statistical questions and open-ended questions were combined to enable institutions to report on collection numbers, while also gaining a small insight on opinions of the gender disparity in collections – if the respondents felt more could be done or not and their opinion how. The open-ended opinion questions helped to open the door to a possible further conversation, whether for

⁴⁶ <http://www.guerrillagirls.com/posters/venicewallb.shtml>

⁴⁷ Ibid.

⁴⁸ “Works on view” refers to pieces of artwork currently on exhibit at an institution at a given time.

this research or at their own institutions. The survey also asked whether the respondents would be interested in speaking further regarding the research and their institution. From this, one respondent also participated in an interview. The questions in the survey were as follows:

- 1) Would you like to remain anonymous?
- 2) Please provide details regarding your collection?
 - a. Total number of artworks:
 - b. Total number of different artists:
- 3) What area of visual art does the organization specialize in?
- 4) Does your collection or history of exhibitions include women artists?
- 5) What are the percentages of male artists to female artists in your collection and/or history of exhibitions?
- 6) How many women artists have been exhibited at your organization from 2000-present beyond your permanent collection?
- 7) Do the curators associated with your organization make efforts to collect and/or exhibit women artists consciously?
- 8) Should there be a concerted effort to collect more art created by females, assuming that the work falls within the definition of “great” by historians and curators? Or do you think any effort to specifically consider an artist’s gender when considering art runs the risk of collecting something less than “great”? (Please describe)
- 9) While some major US institutions have made increased efforts to write the conscious expansion of women artists or increase overall diversity within collections into their strategic plans, do you believe there are specific, effective ways of increasing the number of exhibited and/or collected women artists in these institutions without compromising the greatness and quality of their collections and exhibitions? (If yes, please describe)
- 10) Does/did your institution have a departmental strategic plan or portion of the overall institutional plan to increase art by women or overall diversity within your collections or exhibitions? (If yes, please include)
- 11) Would you be willing to answer any follow up questions regarding this information in order to assist my research or explain your institution’s collection or plan any further?
- 12) Would you like to see of final version of this thesis relating to gender diversity in US arts institutions?

Discovering whether institutions were thinking about the gender diversity issue without compromising their missions or artistic integrity was an important part of this survey. Arts administrators, with backgrounds as either professional art historical scholars or business pros, need to continually balance art and business when leading any organization. This holds true especially in museums where acquisitions are not a simple or inexpensive process, even when received as

a gift.

For Question 2, respondents were asked for the total number of artworks along with the total number of different artists (if available). This was not only meant to gain a sense of collection size, but also to gain a sense of how many artists there were as compared to the total artworks, as often times museums collect more than one artwork by a particular artist. In this case, there was one museum surveyed that had a very small collection and almost all works were by men. In Table 2.1 the chart shows just how broad of a scope of museums we are looking at.

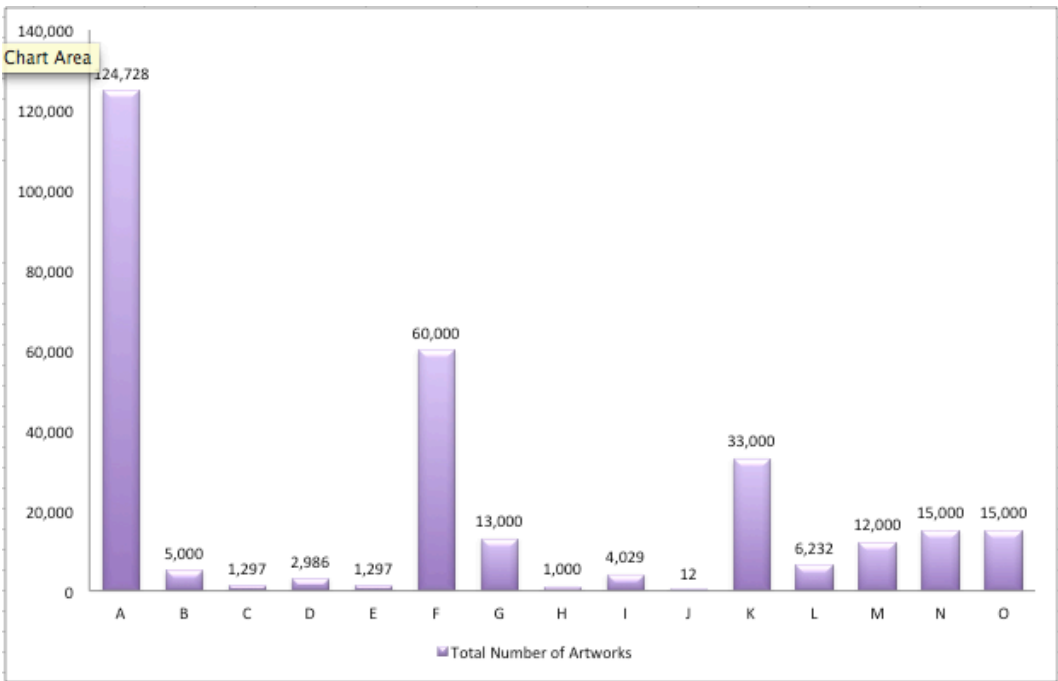


TABLE 2.1: Total Number of Artworks in US Institution Collections

Question 3 asked respondents to check off the mediums in which their institution collected, allowing for as many answers as needed. Of the responses, 13 answered the question and listed painting and sculpture as the top two

collected mediums across the US in museums. Table 2.2 shows the percentages of all the mediums listed. Two museums responded also with “Other” mediums. One museum listed “Self-taught artists” as the “Other” medium, and the second museum listed “Textiles & Costume” as a medium collected. The fact that Painting and Sculpture are the top two collected mediums reflects the notions in the literature review by the Guerrilla Girls about painting being the top medium representing “high art.” Additionally, Cowen also included photography as a top four most recognized mediums, which is the third highest collected among the surveyed museums at 69.2% (architecture was not included in my survey, therefore a comparison is left out).

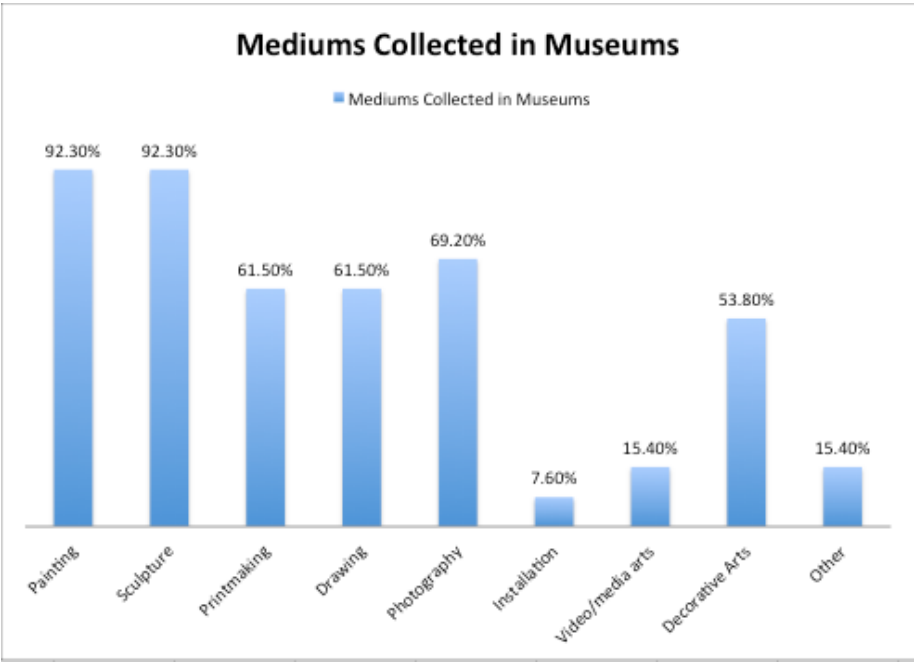


TABLE 2.2: Artistic Mediums Collected in Museums

Question 4 asked whether or not the participants’ collections included women, as well as whether there was a division for the women’s work (such as a

women's art wing or separate collection). 15 participants answered: 14 said yes, and one museum does not collect female artists. Additionally, 11 out of 12 answered that there was no division or women's wing, etc., leaving one museum stating that there was such a division consisting of 237 works. Except in the case of a particular center devoted to the research, study, and education of a particularly important genre or movement women were a large part of, for example, the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, segregation of work by women is uncommon. Segregation of women artists would do all artists, the public, and museums a huge disadvantage, which will be discussed a bit more in Chapter 3. The overwhelming response of "no" is neither surprising nor a negative answer in terms of this research.

Question 5 asked participants to give a percentage of male to female artworks held in their collections. Six answered through the survey, one via e-mail correspondence, and PAFA's current percentages were added to the table.⁴⁹ One institution answered "unknown," and the ninth respondent answered, "predominantly male considering the focus of the department is European Painting and Sculpture before 1900." Table 2.3 highlights the eight respondents to this question.

⁴⁹ Current numbers indicated after PAFA acquired a gift of over 350 works by women, gifted by artist and collector Linda Lee Alter in 2010. This is discussed in more detail in Chapter 3 below.

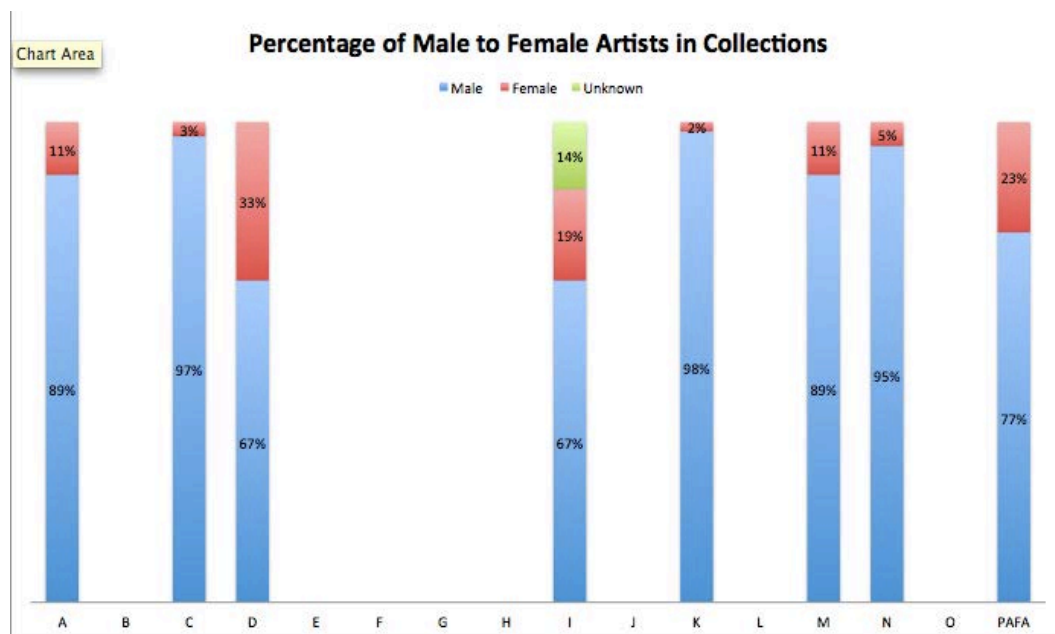


TABLE 2.3: Percentage of Male to Female Artists in Museum Collections 2011

The highest percentage of female artists collected in the survey was 33%, which came from one of the two modern and contemporary art museums who participated. Modern and contemporary art museums holding the most works by women is also no surprise, being that most of the noted, researched, referenced, and exhibited art by women happened in the second half of the 20th century. PAFA's statistics, while still fairly low, went from only 17%⁵⁰ (not shown) prior to 2010 to 23% from a gift acquisition of all female artists by artist and collector, Linda Lee Alter. This gift later resulted in a current exhibition highlighting this collection that opened in November 2012.

Question 6 reveals the number of women exhibited from 2000 – 2011 at each institution. Fourteen participants responded, and once again, PAFA's statistics were added to this table. The respondents were asked to provide a range

⁵⁰ Jennifer Johns, e-mail message to author, October 12, 2011.

of numbers of women exhibited, rather than precise numbers. This was meant to give the reader a glimpse of an overall scope of women exhibited in the last decade, specifically because this research focuses on collections rather than exhibitions. However, it is important to see, since often times an exhibition at a museum can boost an artist’s career and eventually lead to being collected. While not all artists exhibited in a museum will be collected, it is important to make the comparison.

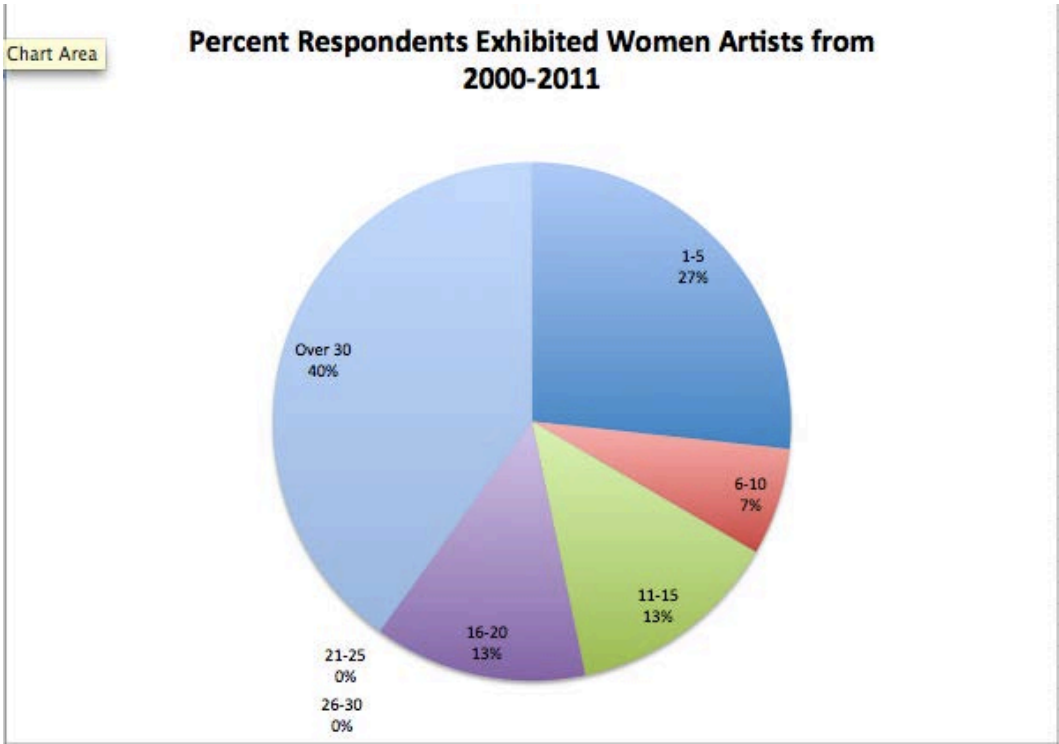


TABLE 2.4: Percent Survey Respondents Exhibited Women Artists 2000-2011

Of the 15 responses of women artists exhibited in exhibitions since the millennium, 40% have exhibited more than 30 female artists. There was no distinction of whether these exhibitions were part of a group show or were solo exhibitions; nor was there an overall number of exhibitions or number of male artists to compare. However, since the data above collected by Brawer and Olin

also only included a number of women over a period of time, this recent survey can be compared to their findings. Nearly half, however (47%) have exhibited less than 15 women artists over an 11-year period, and more than a quarter (27%), exhibited only one to five women during this time.

In comparison with the data from Brawer and Olin above (Table 1.1), of the 24 museums they researched, only four (16.7%) exhibited more than 15 female artists over a 10-year period between 1975 and 1985. That leaves 83.3% having exhibited less than 15 women artists from 1975 to 1985; compared to the 47% between 2000 and 2011. That does equal a 36.3% reduction in the number of institutions exhibiting such a small amount of women. The number of institutions varies however, from 24 researched by Brawer and Olin to just 15 from the surveys conducted recently. Also, 41.6% of museums between 1975 and 1985 exhibited less than five female artists. Compared to more recently, we have cut this portion significantly to 27%. This data overwhelmingly proves progress is being made.

Question number 7 simply asked participants if curators associated with their organization made efforts to collect and/or exhibit women artists consciously, of which, 62.5% (5 of 8) of respondents said the curators do not, which will be discussed a little further in Chapter 3. However, one institution did acknowledge that the curators at their institution did actively seek out women artists only for certain exhibitions. Question 10 was also an opinion-based question that asked if the institution had a departmental strategic plan, or portion of the overall institutional plan, to increase art by women or overall diversity

within their collections or exhibitions. Two of the eight respondents did answer “yes” to the question; unfortunately, when asked to explain further or provide details of the plans, both participants failed to reply. One thing is certain from this question, and that is that there are other art museums around the country thinking about this issue on an institutional level besides MoMA and PAFA.

The last two questions, numbers 8 and 9, asked participants open-ended questions to gain a slightly broader viewpoint beyond the professionals chosen to interview. Question 8 asked, “Should there be a concerted effort to collect more art created by females, assuming that the work falls within the definition of ‘great’ by historians and curators? Or do you think any effort to specifically consider an artist’s gender when considering art runs the risk of collecting something less than ‘great’?” Five respondents answered, three who do not feel there should be a concerted effort to collect based on gender, and one does believe there should be, with the fifth respondent commenting about their own institution’s collection. This respondent stated that the collection held a lot of textile and decorative arts, so it tends to be predominantly female, a statement supported by Cowen above; however, “the big name fashion designers do tend to be male and those exhibits do tend to garner more attention” than the women.⁵¹

Lastly, question 9 asked museum professionals, “do you believe there are specific, effective ways of increasing the number of exhibited and/or collected women artists in these institutions without compromising the greatness and quality of their collections and exhibitions?” Of the five who replied, one

⁵¹ Survey conducted by author, October 3, 2011.

respondent simply answered with “no,” another simply suggested to “identify and pursue acquisitions and exhibitions by great women artists.”⁵² The other three elaborated. Respondent 1⁵³ stated,

“I think if an institution adheres to a well-written, specific mission statement that sets forth its rationale for collecting/ exhibiting, then the quality of the collections and exhibitions (regardless of gender or other diversity/ minority criteria) will remain intact because the museum has met its own mandated standards of quality.”⁵⁴

This statement is indeed completely valid and important; however, also with strategic decisions and planning, institutions can bring to light a much broader and diverse representation of said collection.

Respondent 2⁵⁵ replied,

“Yes. Women have been creating thoughtful and provoking art for centuries, it's a matter of having contact with various auction houses, galleries and institutions in order to decide what would work best for the specific institution and to be aware of when artwork that fits their criteria for collection or exhibition is available to acquire or borrow.”⁵⁶

This concludes many of the same view points within the literature and some which I will explore a little more later as well. Respondent 5⁵⁷ concludes,

“I always acknowledge that women are the producers of these objects when it is the case. I, however, do not want to focus too heavily on that aspect. I want the interpretation of these works to be broader, to address larger societal issues. Women produced textile arts for their communities and were the voice of their communities.”⁵⁸

After removing respondents who said that data was unavailable, one can still see a number of collections today are still not much closer to representing the full scope women and their work in art history. These numbers, while not

⁵² Survey conducted by author, October 3, 2011.

⁵³ Respondent asked to remain anonymous.

⁵⁴ Survey conducted by author, October 7, 2011.

⁵⁵ Respondent asked to remain anonymous.

⁵⁶ Survey conducted by author, October 7, 2011.

⁵⁷ Respondent asked to remain anonymous.

⁵⁸ Survey conducted by author, October 3, 2011.

necessarily a surprise, allow the reader to see an overwhelmingly apparent fact that this is still an evident problem, not just in collections but also in museum exhibitions, although it is getting better there.

CHAPTER 2: WHAT INSTITUTIONS ARE DOING NOW

Over forty years after the Feminist Art Movement and Linda Nochlin brought the gender gap of artists into the spotlight, the fact that there is still an apparent need to address the issue within institutions should be of importance for museum leaders to examine within the context of their own institutions. As leaders of these educational institutions, it is the responsibility of administrators to effectively serve their audiences through fulfilling their missions – which includes their collections – as part of an overall strategy. The literature and research provided thus far not only sheds light on the continual gender gap in collections, but also provides reasoning that institutions and educational systems have played a very big role in creating this situation in the first place, among other societal viewpoints that accompany them.

In the last five to seven years, two institutions have made major efforts in creating institutional wide change from within, only to receive recognition after their strategic planning and solutions went into effect: the Museum of Modern Art (MoMA) and the Pennsylvania Academy of Fine Arts (PAFA). The leadership at each of these institutions brought together curators, art historians, administrators, trustees, and audiences to make way for exceptional examples of successful

strategies. By examining these institutions and the views of other professionals in the field through research and interviews, recommendations will be suggested to minimize gender disparity in art collections.

While the literature regarding the Museum of Modern Art (MoMA) is out there and the institution has been examined in terms of their statistics in representing women in their collection, no research or survey of their methods and outcomes to increase these statistics were found previously. Therefore, MoMA's strategies for diversifying their collection over the past seven years, after the establishment of the Modern Women's Project in 2005, is discussed in order to make a comparison and recommendations to the field. PAFA's methods and planning are examined as well before moving on to the other interviews and recommendations.

Hoban points out in 2009 that an examination of MoMA's permanent collection in painting and sculpture proved it still needed to come quite a bit further.⁵⁹ American art critic and three-time Pulitzer Prize nominee, Jerry Saltz, brought to light many statistics when writing for *The Village Voice* and *New York* magazine. In 2006, he surveyed MoMA's permanent collection galleries from 1879 – 1969 and found of 399 works currently on display, only five percent, or 19 artworks, were by women⁶⁰. These findings were around the same time MoMA created the Modern Women's Project and embarked on a huge institutional plan

⁵⁹ Hoban, 88.

⁶⁰ Jerry Saltz, "Where the Girls Aren't," *The Village Voice*, September 19, 2006, <http://www.villagevoice.com/2006-09-19/art/where-the-girls-aren-t/>.

for bringing women artists out from the shadows of storage, only two years after MoMA began implementing strategies to begin to deal with the issue at hand.

The Modern Women's Project was a history project established to be an institutional-wide effort to identify and bring to light the art by women already held in MoMA's collection. As Saltz noted above, MoMA had a rather low amount of work by women on view. Saltz also uncovered that, "of all the artists in its Painting and Sculpture collection with work completed before 1970, fewer than 1 percent are women."⁶¹ And while after being scrutinized for the lack of art by women on view by the Guerrilla Girls and Saltz, among others, MoMA responded with the Modern Women's Project, established by Sarah Peter.⁶²

Glenn D. Lowry, Director of the MoMA, describes this project as not to be a history of feminist artists or art, but rather an artifact of a continuous effort to research their collection and rethink the consensus of art history.⁶³ MoMA began their multi-year long process with "a cross-departmental group of curators who were formed to begin in depth research on the women artists in the museum's collection to develop and lead a series of public initiatives exploring the subject."⁶⁴ From here, the Modern Women's Fund was established in 2005 to support not only research initiatives, but also programming, symposiums, the referenced book *Modern Women: Women Artists at the Museum of Modern Art*, and accompanying exhibitions.

⁶¹ Saltz, "Where the Girls Aren't."

⁶² Philanthropist and artist who approached MoMA in 2004.

⁶³ Glenn D. Lowry, foreword to *Modern Women: Women Artists at the Museum of Modern Art*, edited by Cornelia Butler and Alexandra Schwartz, (New York: Museum of Modern Art, 2010), 8.

⁶⁴ Ibid.

Part of the result of this project was that each curatorial department devised a strategy for highlighting its holdings of work by women artists, with the goal of subtly yet assertively increasing the presence of women artists throughout the building.⁶⁵ In the meantime, while the MoMA had been embarking on a deep research initiative within its own collections, Jerry Saltz once again approached MoMA regarding a recent visit in the spring of 2009. During his time on the 4th and 5th floors of the museum, the painting and sculpture galleries, he noted quite a few discrepancies still (having visited and surveyed the collection prior in 2005 and 2006⁶⁶). Specifically he found that there was still only four percent of art by women on view.⁶⁷ Alternately, Saltz also posted a list of 57 out of 75 artists that MoMA did not exhibit from its collections, including Alice Neel, Georgia O'Keeffe, Florine Stettheimer, Bridget Riley, Joan Mitchell, Hannah Höch, Louis Nevelson, Elaine de Kooning, Adrian Piper, Dorothea Rockburne, Pat Steir, and Sylvia Sleigh.⁶⁸

A series of new collection installations arose in 2010 over a six-month period in the museum's medium-based collection galleries, archives, and theaters.⁶⁹ By researching and placing on view newly curated galleries solely from the museum's collection, only this time dusting off work by women who had been worthy of purchase yet never shown, the MoMA has set an example that rethinking what constitutes great art is a valid and strategic way to allow women to be seen and exhibited without compromising the mission or collection.

⁶⁵ Lowry, 9.

⁶⁶ Saltz, "Where the Girls Aren't."

⁶⁷ Hoban, 88.

⁶⁸ Ibid.

⁶⁹ Lowry, 9.

Specifically, if the institution already holds works by women rather than needing to acquire more, this method is much less costly. Cornelia Butler, Chief Curator of Drawings, elaborates,

“Like most major modern and contemporary institutions, MoMA has steadily and consciously increased its acquisition of work by women artists in the postwar period, but individual curators have also been committed to single figures along the way, collecting and supporting specific women artists as they were deemed integral to broader impulses and movements of the time – Diane Arbus and street photography; Eva Hesse and Minimalism, Lee Krasner and Abstract Expressionism; Marisol and Pop – and other artists who have reached canonical status...”⁷⁰

The MoMA did an exceptional job at putting the issue and themselves at the forefront of the conversation, while creating an extensive educational program, symposium, major publication, interactive website, multi-media videos, and exhibitions. Butler, with Alexandra Schwartz, Curatorial Assistant, Department of Drawings, were interviewed for a video for *Modern Women* as a part of the programs. In the video, they discussed that the Feminist Symposium held by MoMA had the largest attendance of any educational event in the museum’s history, and 3,500 people had tried to get tickets.⁷¹ This is the same symposium where the Guerrilla Girls once again called out multiple museums, including the MoMA again, with clear statistics about work on view by women. This kind of result only reiterates that this subject is indeed important and still unresolved. The culmination of this project is proof that, regardless of the museum’s problematic past regarding art by women, the institution and its

⁷⁰ Cornelia Butler, “The Feminist Present,” in *Modern Women: Women Artists at the Museum of Modern Art*, edited by Cornelia Butler and Alexandra Schwartz, (New York: Museum of Modern Art, 2010), 17.

⁷¹ Cornelia Butler and Alexandra Schwartz, “Modern Women.” video, 3:29, Museum of Modern Art (MoMA) Multimedia website. <http://www.moma.org/explore/multimedia/videos/110>.

leadership have taken extensive measures to address the problem and show how it can “account for and construct a richer history of a past.”⁷²

While MoMA was planning programmatically through its curatorial departments and establishing a model project to steer the efforts of bringing women artists into modern art history, PAFA was establishing its Strategic Plan 2011-2013⁷³ (Appendix C), beginning with official conversations in 2007⁷⁴ when David Brigham began as President and CEO, and tried to change the culture more than anyone ever had before. I interviewed Robert Cozzolino, Senior Curator of Modern Art, in October 2011. Cozzolino discussed the entire process that lead to PAFA adding the diversity clause into its Strategic Plan.

When he took over as President of PAFA, Brigham noticed that there was a lot of rich cultural history surrounding PAFA and began to turn it around. As conversations continued, he was able to make an academic and administrative case for expanding PAFA’s diversity and received wide buy-in; however, implementation was still vague, as the plan began in 2011, as to how this would be integrated. “We knew we wanted to serve the wider Philadelphia community better.”⁷⁵ The Strategic Plan’s diversity clause seeks to, “enhance ethnic, cultural, gender, and artistic diversity in the student body, faculty, professional staff,

⁷² Butler, 26.

⁷³ Pennsylvania Academy of Fine Arts Board of Trustees, “Pennsylvania Academy of Fine Arts Strategic Plan 2011-2013,” Pennsylvania Academy of Fine Arts, <http://www.pafa.org/About/Strategic-Plan-2011-2013/792/> (accessed January 7, 2011).

⁷⁴ Robert Cozzolino, interview by author, Philadelphia, PA, October 2011.

⁷⁵ Cozzolino, interview.

Board, Women's Board, and volunteers, and reflect the needs of diverse audiences in our programs and collections.”⁷⁶

As the planning began to come into place, each curatorial department independently crafted a collecting strategy around the little allotted amount of money PAFA had for new acquisitions. As of the interview, the departments were still in this process. They asked themselves, “how can we best improve our collection with limited funds that will make an impact on the galleries, and that will not wind up in storage? We wanted to improve the way we show the history of American art and how our education department would interpret our decisions within their programming as well.”⁷⁷

As PAFA moved forward with their Strategic Plan, they all took into account the diversity clause, but all the curators were all already doing this themselves. Taking into account that art by women tends to be much lower priced than men, PAFA's curators were also beginning to collect more art by women out of necessity.

Cozzolino went on to say,

“I was consistently noticing that the price of women artists is infinitely lower, no matter how famous they are – therefore we can afford the best possible work by these woman who are already on our wish list. Ironically, this benefited us, but shows just how bad the issue still is. While we might want a de Kooning or Agnes Martin, they are out of our price range. But we can get a number of works from a great woman artist like Nancy Spero.”⁷⁸

⁷⁶ Pennsylvania Academy of Fine Arts Board of Trustees, “Pennsylvania Academy of Fine Arts Strategic Plan 2011-2013.”

⁷⁷ Cozzolino, interview.

⁷⁸ Cozzolino, interview.

During the time PAFA was beginning their planning process, Linda Lee Alter, artist and collector, was seeking an institution to donate her collection to.

PAFA describes Alter and her gift best on their website:

“When Ms. Alter began collecting in the mid-1980s, she realized that despite the monumental efforts of the Women’s’ movement, female artists had far fewer opportunities for visibility than their male counterparts. Ms. Alter decided to work to correct this imbalance, making the conscious decision to assemble a multi-generational collection of art made by women that reveals the stylistic diversity, range of subject matter, and high quality of work being made by female artists. From the outset she hoped that the collection would find a home in a museum so that it could be integrated into the public life of an institution – its educational outreach, exhibitions, scholarship, and use of technology – rather than kept separate as an anomalous thematic collection. Although identity and gender are fundamental to the collection’s overall scope, Ms. Alter’s philosophical aim was that of integration and to draw attention to diversity within the broader art world.”

“The *Linda Lee Alter Collection of Art by Women* is a collection of close to 500 works of art (including paintings, photographs, drawings, watercolors, pastels, collage, prints, fabric pieces, ceramics, bronze, wood, and sculpture in other media) by over 150 artists. It came to PAFA as a gift in December 2010 from Linda Lee Alter. The gift (its scope, theme, and size) is unprecedented in PAFA’s history. It includes works by artists PAFA did not yet have in its collection such as Louise Bourgeois, Joan Brown, Viola Frey, Ana Mendieta, Christina Ramberg, Kiki Smith, and Beatrice Wood (among others) to complementary works by artists already in the collection including Gertrude Abercrombie, Edna Andrade, Sue Coe, Janet Fish, Sarah McEneaney, Alice Neel, Louise Nevelson, Gladys Nilsson, Elizabeth Osborne, Betye Saar, Nancy Spero, and many others.”⁷⁹

The result of this marvelous gift from Linda Lee Alter is a big show that opened on November 17, 2012, up through April 7, 2013, titled, *The Female Gaze: Women Artists Making Their World*, “consisting of more than 200 works on view, arranged thematically (including sections on self-portraiture, spiritual

⁷⁹ Pennsylvania Academy of Fine Arts, *The Female Gaze: Women Artists Making Their World*, <http://www.pafa.org/femalegaze/> (accessed November 17, 2012)

reactions to nature, politics, sexuality, family, and a wide range of land- and cityscapes).”⁸⁰ A small section of the show will tour for 1.5 years around the US (five venues after PAFA); and there will be an extensive catalogue published, public programs, and a section of the website will be devoted to Alter's collection.⁸¹

It is important to note that, when seeking out work more recently to purchase, PAFA is looking to collect work by women who aren't represented in Alter's collection or in PAFA's already, in order to fit with Alter's gift, and within their own collection. Strategically transforming how diversity is integrated into the museum has resulted in increased attention, innovative programming, and is making PAFA a leader in the forefront of cultural and gender-driven issues within institutions.

During the interview, Cozzolino was asked about what plans, if any at that time aside from the large exhibition, did PAFA have for the generous donation from Linda Lee Alter. He stated that PAFA had promised Alter that withstanding temporary large special installations, they would always have a minimum of 12 pieces on display, and those pieces would be integrated into the collection and museum galleries. This is an important request and action taken by PAFA, ensuring that these women artists will not sit back and collect dust for years in storage. The works will not only be on view for the public to discover and learn, but they will be presented holistically alongside one another so that the viewer

⁸⁰ Pennsylvania Academy of Fine Arts, *The Female Gaze: Women Artists Making Their World*,

<http://www.pafa.org/femalegaze/>

⁸¹ <http://www.pafa.org/Museum/The-Collection-Greenfield-American-Art-Resource/Tour-the-Collection/Advanced-Search/Search-Results/1068/collectionid--20030/pageindex--0/>

may learn from them as they relate to one another. This is more ideal than creating a “Linda Lee Alter Women’s Art Gallery” or similar. Butler and Schwartz of MoMA, once again in the video for *Modern Women*, stress how important it is for the art by women to be integrated into the exhibition and collection.⁸² The addition of female artists as demonstrated by PAFA and MoMA, show that not only is new art being displayed but how it is being presented seems to be revolutionized as well. No longer is work presented in isolation from one another, but instead the relational aspects of works are emphasized and viewers are encouraged to engage with them holistically.

Cozzolino mentions that PAFA realized it was clear that there are needs and changes happening within institutions, their collections, and the art world.⁸³ Agreements on how to handle Alter’s collection were important to Alter in order to keep the integrity of the collection alive. PAFA may sell 15% or a specific number in order to improve the quality or “trade up” (work that is very similar to the current collection, same artist but different work is ok). This allows for future reinterpretation of the work, galleries, and artists, as the collection and world evolves and changes to include new ideas, research, and problems. Overall, PAFA’s collection, while still fairly low, went from only 17%⁸⁴ prior to 2010 to 23% women. This is indeed an impressive jump in just a short amount of time. Of course, receiving this gift is what made it possible; however, the gift and the Strategic Plan will both lead to new interpretations of their collection, open doors for new acquisitions, and continue to push PAFA in the right direction toward a

⁸² Cornelia Butler and Alexandra Schwartz, “Modern Women,” video.

⁸³ Cozzolino, interview.

⁸⁴ Jennifer Johns, e-mail message to author, October 12, 2011.

more diverse collection. This is definitely not a one-time circumstance for this traditional American art museum and school.

CHAPTER 3: RECOMMENDATIONS TO RESOLVE THE DISPARITY

One of the first problems that came up while researching ideas on methods and approaches regarding the disparity in the representation of women in the art world was the lack of solutions from the administrative side of the table. There has been no lack of ideas about the way we view and think about art, what constitutes great art, and many discussions and research on how we ended up here in the first place. However, without strategic methods, ideas, or tested solutions, at least in the case of senior leadership in museums, we do not stand a chance of creating effective results within collections, especially with typically tight acquisition budgets. Arts administrators must help bridge the gap between institutional policies and planning with curatorial decisions without compromising the integrity of the collection or the mission.

Georgia C. Collins came up with multiple approaches to increasing women's status in the art world including the involvement of arts educators to

provide equal value of women's art and to build an androgynous value system in the art world.⁸⁵ In her essay, "Women and Art: The Problem of Status," she states,

"an integrationist approach to increasing the status of women in the art world would involve the art educator in working toward the elimination of traditional feminine characteristics in women's attitudes and behaviors in order to increase their compatibility with the predominant masculine values that have prevailed within the art community."⁸⁶

This method and recommendation indeed has strong merit. However, to change predominant masculine values in the art world, let alone in other basic areas of life like careers and house making, this would take a much larger movement of change. A movement the size such as this would almost indeed need to start on an individual basis, with case studies created to support the movement and advocates to use this to reach a broad audience.

So where does this leave administrators who are aware of the problem? Institutions need to start asking the right questions and examining their institution's policies and collections if they have not done so already. Saltz in his 2006 article, *Where the Girls Aren't*, stated: "The programmatic exclusion of women is partly attributable to the art world's being a self-replicating organism: It sees that the art that is shown and sold is made mainly by men, and therefore more art made by men is shown and sold. This is how the misidentification, what Adorno⁸⁷ called a 'negative system,' is perpetuated."⁸⁸ And yet, while there are numerous critics, art historians, scholars, organizations, administrators, curators,

⁸⁵ Collins, 62.

⁸⁶ Collins, 62.

⁸⁷ Theodor W. Adorno was a German sociologist, philosopher and musicologist known for his critical theory of society.

⁸⁸ Saltz, "Where the Girls Aren't."

and artists who are aware of the issue and who speak out, why have we yet to come up with established solutions that can work across various institutions?

There has been a concerted effort of many art professionals to bring awareness to the issue, as well as many ideas about how to solve it. However, the majority of recommendations have been focused on two basic, yet complicated, ideas for making the much needed changes: create more exhibitions that include women and continue researching new artists or re-discovering the forgotten ones left out of the literature; and, the more difficult route, create larger institutional and educational changes through re-establishing and changing viewpoints, teachings, and ways of thinking about and seeing art. Baker, Nochlin, and Cowen provided the most detail in how to go about one or both of these ideas.

The other interviews conducted brought additional expertise, notions, and thought-provoking commentary on the questions asked of each of them. Appendix D includes the full list of questions asked of each professional during the interviews (which were not necessarily asked in the order presented in the appendix); however, the questions and responses will be covered throughout this chapter as they are referenced and connections are made.

Aside from Robert Cozzolino of PAFA, three other arts professionals were interviewed by phone. First, Sarah Berman, Collections Coordinator and Research Associate for the Seattle Art Museum. The Seattle Art Museum (SAM) is a collecting institution consisting of one museum located in three locations: SAM Downtown, Seattle Asian Art Museum, and the Olympic Sculpture Park.

Second, Sids Sachs, Director of the Rosenwald-Wolf Gallery, a non-collecting university gallery, at the University of the Arts (UArts). And third, Connie Tell, Deputy Director, Institute of Women and Art (IWA), Rutgers University (Acting Director at time of interview) and Project Manager, The Feminist Art Project.

The interviews began by asking why is gender disparity in collections, or rather, the arts in general, still an issue today in the 21st Century? Scholars and professionals have done research or attempted to answer this question in the past; however, it was an important question to ask those interviewed as a starting off point and to look at this very broad question in the context of today's society and art world. While no one interviewed could, of course, answer this definitively, each provided a bit of insight on the topic. Ms. Tell stated that, while she had no idea why this is still the case, improvements have been made, although much slower than one would anticipate. She went on to say that perhaps it was simply habit.⁸⁹ Sid Sachs added notions of society, social status, or maybe stability. "Critics aren't responding – not sure you would have to look at gender; instead rather, look at what is good and put blinders on."⁹⁰ Sachs makes a good point in stating that curators and critics must truly begin to merely look at the work without knowing of the gender or mentally noting it, which seems to be echoed by many professionals surveyed and interviewed for this research. However, once again as discussed above, in order for this to change, worldviews in society must change first.

Many of the same ideas return as to why the art world still is not much

⁸⁹ Connie Tell, interview conducted by author, November 2, 2011.

⁹⁰ Sid Sachs, interview conducted by author, November 3, 2011.

better off than it was in the late 80s or early 90s when it seemed to plateau. That is 20-25 years ago at this point, and yet, as the data shows, while there had been improvements in women exhibiting in larger numbers, US institution collections are still overwhelmingly problematic. Cozzolino of PAFA goes on regarding the history that is taught through the years, especially art since 1940. “Lee Alter responded to this in deciding what to collect in the early 80s, where she previously and unconsciously only collected men herself, she saw that as an institutional problem.”⁹¹

The research suggests that the commercial market that feeds into institutions are a large part of the issue still. While the Brainstormers survey New York galleries almost annually at this point, and proof of the extreme disparity in the commercial world is shown earlier on in this paper and on their website;⁹² there is only so much blame we can place on these galleries, auction houses, critics, and professionals. As Randy Rosen, co-curator of *Making Their Mark*, noted, “a gallery’s influence on the mainstream seems to depend on certain characteristics, chief among them being a willingness to take risks in introducing a new style and to provide ongoing support to the group of artists that generated it.”⁹³ However, since these galleries indeed reflect upon what museums eventually exhibit and then collect, women still today are at a disadvantage.

In order to take control of the conditions, and then potentially outcomes, we must shift our thinking from a commercial, market driven, arts world to thinking like an educational institution such as a museum, where audiences have

⁹¹ Cozzolino, interview.

⁹² <http://www.brainstormersreport.net>

⁹³ Rosen, 10.

access to the work and money is not the priority. Although easier said than done, the only way to change the art world is to change worldviews. Sid Sachs described this notion well in his interview,

“The reason this is still an issue is simple: it is political and societal. Look at the news – Kim Kardashian⁹⁴ for example; how we view her. As long as society or media isn't serious and ignores them, we cannot fix the problem in the art world, because of the politics in the world and of artists, writers, and critics. We cannot change the art world without changing the world; and art is not as important compared to other political and social dynamics, especially to those outside of it. The outcome in society affects the art world; curators think they are changing it but they aren't; the art world isn't meant to do that - project about social problems; world view that is different; you can't change world views without changing world views.”⁹⁵

Sachs' point is indeed an important one about the reasons behind gender still being a problem in the art world relating to political and societal issues. The literature continues to echo this point as well. And while, we cannot necessarily change the entire market, including critics, auctions houses, and galleries easily, as new and younger curators and leaders begin to shift into positions once held by those unwilling to make changes, things will begin to shift naturally towards gender equality. But that is an ideal world, and changes can be made sooner, and have been made already. Institutions should strive to set examples for innovation and forward thinking. Many museums already do this in so many other areas, especially with interpretation and education, and thus they are positioned to be leaders in the field in regards to collecting and exhibiting women artists. Berman supports this idea personally, and SAM mimics a similar viewpoint to which she

⁹⁴ Kimberly Noel "Kim" Kardashian (b. 1980) is an American socialite, reality television star, model and occasional actress.

⁹⁵ Sachs, interview.

describes:

“In terms of collecting, over the last three to five years, they (chief curators and leadership) don't collect significantly more artists, but many times have collected more women artists. However, it is not about gender, rather about how it fits and expands the collections. Locally, at least, there are many women artists working successfully, if not more than men, which is the norm in Seattle.”⁹⁶

Two of the four interviews, with UArts and IWA, in regards to the galleries' role in artistic decision-making, reiterated that the majority of galleries tend to be independent from leading galleries, similar to galleries studied by the Brainstormers. Tell points out,

“IWA uses nontraditional methods – we do not go to commercial galleries, but do go to artist studios, Ferris Olin & Judith Brodsky, Co-Directors, both have a vast knowledge of art history. We typically choose to show under represented artists in the market at large, rely heavily on word of mouth, and possess a strong interest in women from other cultures. The commercial art market does not play a large role in how we operate.”⁹⁷

However, from a collecting institution's perspective, Cozzolino describes his role as a curator and his daily engagement with galleries as “a constant bombardment of shows.” He goes on to say that you do have to pay a little attention though at least; occasionally there are things you've never heard of – so it is good to keep them (galleries and artists) in the background.⁹⁸ Cozzolino does though also note that there are more women artists in the public and in the art world than ever before, and especially since 2005. Yet, the big name galleries are still largely a “boys club” and those gallery owners tend to pay much more

⁹⁶ Sarah Berman, interview with the author, October 11, 2011.

⁹⁷ Tell, interview

⁹⁸ Cozzolino, interview.

attention to the men, because the men bring in the money. This comes to no surprise and only agrees with Sachs' view as well as many others in the literature and in the field.

There was a closely unanimous response to the question: *Should there be a concerted effort to collect more art created by females, assuming that the work falls within the definition of "great" by historians and curators of other institutions?* This question was not only asked during the interviews, but also on the survey as one of the open-ended questions. The response across the board was mostly that, curators and museums should not make an effort to collect art by women specifically, and collect the best of what's available at a given time. However, as we have now seen, PAFA did a wonderful job at integrating similar ways or notions of collecting into their strategy, whether partly intentional or not at all. Sachs noted that museums might purchase them, but do not always exhibit them. And while it does not have to be 50/50, having some work by women, especially in older historical collections, is important as long as it is being shown and on view rather than in storage.⁹⁹ What good is the art and varying interpretations of it if it is sitting in storage? This also seems like a problem in other institutions, at the very least at the MoMA and, as the Guerrilla Girls pointed out in 2005, all of the museums in Venice, Italy. Of more than 1,238 artworks currently on exhibit at the major museums of Venice, fewer than 40 are by women.¹⁰⁰ The MoMA reacted and created positive change by going public and creating a large educational program to coincide with dusting off the art by

⁹⁹ Sachs, interview.

¹⁰⁰ The Guerrilla Girls, "Free the Women Artists of Venice," Guerrilla Girls at the Venice Biennale 2005, <http://www.guerrillagirls.com/posters/venicewallb.shtml> (accessed September 2012).

women in their storage. Can Venetian museums do the same?

So where to go now? What methods do work, specifically from the examples from MoMA and PAFA? And are there things that might hurt the movement from continuing to move forward? During the interviews, two of the questions asked referred to the Feminist Art Movement and the inclusion of the word “women,” “woman,” or “female” in an exhibition title, and what impact and weight these things both have on true progress to level the playing field for women artists.

Asked in the interviews was whether the Feminist Art Movement had a positive or negative impact on women artists as a whole because there still seems to be, or at least imagined to be, a negative connotation of the word “feminist,” when, in fact, the definition of the term is “(an advocate of) the theory of the political, economic, and social equality of the sexes.”¹⁰¹ However, this movement had a rather positive impact on at the very least shedding light on the topic and spurring activism around the issue; while at the same time bringing many female artists forward through their politically driven works. While this question was omitted for the interview with Sarah Berman due to time restrictions, Cozzolino, Tell, and Sachs all agreed it brought positive outcomes. Cozzolino elaborated on this positive effect by discussing the movement’s long-term impact: how it inspired a huge spike in scholarship by women and more people rediscovering artists from the past. “Without that it would have taken much longer for those artists to have been recognized, or primary research may have even been

¹⁰¹ *Merriam-Webster Dictionary*, s.v. “feminism,” <http://www.merriam-webster.com/dictionary/feminism> (accessed November 20, 2012).

discarded.”¹⁰²

Since beginning this research, the question was asked of whether titling an exhibition that included a gender adjective aided in increasing the visibility of art by women and the careers of these artists, or, if it segregated women artists in a way that they would never be able to reach the mainstream entirely. This seemed to engender reactions both for and against it.

Tell was very much for this notion, and believes it “helps younger artists identify, and helps showing in a group with other established artists while elevating their status as well.”¹⁰³ She goes on to say, “if it reflects a curatorial point of view then it is important to have; I do not think it ghetto-izes the artists or exhibition, but acts as a good identifier.”¹⁰⁴

However, Sachs and Berman both feel that this can create a form of separation, and rather than have a positive effect, it merely segregates these women from the very collections and artists the Feminist Art Movement and other art world professionals have been trying to integrate them with. Though, Sachs also notes, “I think this can be done without being done. However, it shows what you want to show in a way; creates a self-defining narrative and narrows your focus and audience. Or maybe it enlarges it by appealing to new audiences?”¹⁰⁵ Berman described how the Seattle Art Museum struggled with this the last couple of years regarding a French collection – “why should we separate males from females? Is this step backward or step forward?”¹⁰⁶ But in the end, quality

¹⁰² Cozzolino, interview.

¹⁰³ Tell, interview.

¹⁰⁴ Ibid.

¹⁰⁵ Sachs, interview.

¹⁰⁶ Berman, interview.

overshadowed those questions; the exhibition helped to fulfill a gap in SAM's collections and it was important to be seen together. It seems that it would be most effective, should a curator be creating an exhibition of all women artists, that they only do so as it directly correlates to the work and intent of the show, and that they should strive away from an activist approach to not only titling the exhibition, but the exhibition itself.

This information and discussion finally leads into additional points, suggestions, and recommendations for strategically including art by women that came out of the interviews and supporting information from the literature. The most important notion that seems to be evident throughout the literature and this research is that, in terms of collections, work by women must be integrated into the art history on view in the museum's galleries regularly. Aruna D'Souza, Associate Director of Research at the Sterling and Francine Clark Art Institute and contributor to the MoMA's *Modern Women* book, makes a simple yet powerful statement that, "the mere inclusion of women artists is not a sufficient gesture."¹⁰⁷ She goes on to make recommendations for institutions that include reconceiving the institution, restructuring narratives, and periodic rehang of museum galleries is needed.¹⁰⁸ Ms. Tell cannot herself understand why there are so many women in storage. "Placing them on view will not compromise quality," she stated; and Jerry Saltz agreed with this, as evident in his 2006 article in *The Village Voice*, cited earlier.¹⁰⁹

¹⁰⁷ Aruna D'Souza, "Float the Boat!: Finding a Place for Feminism in the Museum," in *Modern Women: Women Artists at the Museum of Modern Art*, edited by Cornelia Butler and Alexandra Schwartz, (New York: Museum of Modern Art, 2010), 59.

¹⁰⁸ Ibid.

¹⁰⁹ Tell, interview.

D'Souza describes an issue that came up in recent years at the MoMA regarding an important work by the Dutch activist group, Women on Waves. The Women on Waves ship¹¹⁰ brought up, "concern over both logistics and politics: how could the ship possibly be absorbed into the space – both physical and conceptual – of the museum, especially considering its status as a usable, and, yes, unwieldy object with meaning derived specifically from its deployment in acts of political activism."¹¹¹ It would not be enough to place the boat on display; it would have to be "activated".¹¹²

Berman discusses that museums should always have priorities that are assessed all the time by the leadership and presented to the board at least once a year. "There should be areas of the institution that are ripe for future growth," Berman states, "if faced with a deficit in a collection, the disparity should be on a list of priorities."¹¹³ Cozzolino admitted the need to pay attention to be sure what he is doing reflects diversity in not just political sense but also voices; he is conscious of the fact that he has the option and choices and that he is not part of the problem.

Linda Lee Alter wanted to see that PAFA is actively being aware; collecting around the new acquisition she gave the museum. Eventually people will want to study all of this; everything will have changed perception and hopefully will bring a broader audience. Cozzolino also stresses that museum education practices will also have to shift, if at least in response to the changes

¹¹⁰ Women on Waves transformed a ship into a floating medical clinic, which sailed to countries in Europe that ban women's access to reproductive procedures, including abortion and birth control, and would anchor the ship twelve miles off shore in international waters to avoid the law.

¹¹¹ D'Souza, 57.

¹¹² Ibid.

¹¹³ Berman, interview.

happening within the collections (although one would hope that the education departments will also create their own refinements to take the lead on change).¹¹⁴

“In order to accommodate the contributions of women and feminist artists the museum needed not to simply make “space” for that work – to include women artists as a matter of course in its exhibitions and gallery rotations – but rather to reimagining itself as an institution in a very fundamental way, to reorient the institution according to the political imperatives of feminist art itself,” D’Souza wrote.¹¹⁵ “Working in a museum, I feel very strongly about the long-term impact in terms of who one collects,” Whitney’s chief curator and associate director of programming, Donna de Salvo, said. She goes on, “If you are not there, you cannot be discovered or rediscovered. There’s been an ongoing sensitivity to collecting and representing women.”¹¹⁶ One thing is for certain, the Whitney Biennial had work by 40% women in 2008, up from 29% in 2006, so it is apparent they are moving in the right direction as well.

The assessment of the interviews and methods used thus far has certainly brought to life solid solutions to help with the disparity in institutional collections. And while there are indeed different situations and things that work well for one museum versus another, we can certainly conclude a number of approaches that have been successful, if in that, at the very least, helped to bring these institutions into the forefront and become change-makers and leaders for challenging themselves, their collections, policies and methods, and simply, for giving the public a truer sense of the history of art. These methods and solutions proven to

¹¹⁴ Cozzolino, interview.

¹¹⁵ D’Souza, 59.

¹¹⁶ Hoban, 86-7.

be most effective and attainable for institutions researched are: the rethinking of the consensus of art history and interpretation; the rehangings of galleries and expanding research within an institution's own collection; expanding upon the notions of what "high art" means and including alternate mediums beyond painting, sculpture, and photography to include more textiles, performance art, and printmaking where more women have excelled; and creating new collecting strategies that support the work and opinion of curators.

CONCLUSION

Through this research, a glimpse of the current state of collections in museums across the US has been uncovered and revealed the need for further methods and policies to diversify art collections. This has also been reinforced with the examination of two successful cases of the MoMA and the PAFA. Both demonstrated success although they differed in their collections; the former has focused on modern and contemporary art from the 20th Century to present in all media and including newer ones such as performance and film, and the latter focused on 19th and 20th Century American paintings, sculpture, and works on paper. Uncovering these methods and making suggestions for creating change in the interpretation of the history of art will serve the public better in the future. So again we ask, how can museums and institutions increase gender diversity within their collections through strategic planning without compromising their mission? Successful integration of work by women throughout the collection by ways of reinterpreting, rehanging galleries, and researching current collections or acquiring new work, and expanding the notion of “high art” through the inclusion of a broader collection of mediums are the two proven methods that allow

museums to broaden their scope of art history, whatever genre, time period, or movement that may be, and therefore, truly represent the art of the time. Strategic methods from the administrative viewpoint have been left out of the literature quite often. Typically, there have been many recommendations from a curatorial, historical, or artistic point of view. Until institutions in the broader sense, recognize that administrators are an integral part of the process of bridging this gap in collections and others areas too, we will not see the kind of change we are seeking. These ideas will help to create a greater, more permanent change within institutions. There is much room for further research on numerous things discussed throughout this paper.

One of the main topics that arose which needs to be discussed further is that there is so much work collected by museums by women that remains in storage and collects dust. If a museum thought this work was worthy enough to collect and hold, why are museums not continually reinterpreting and rehangng their galleries like the MoMA? This could allow for further education and enjoyment, while integrating more work by women throughout the museum who took this journey. Perhaps it could also increase the value of work by women overall, and in time diminishing the need for these methods and further research.

As so much of this topic is based on the views of art world professionals, the only way to truly end the disparity is to change the worldviews of these same people. Changing the commercial and economic driven side of the art world, galleries, auction houses, etc., to value women and work by women the same as men would be a huge driving force for change in the art world. However, this

issue is so much bigger than any institution, curator, scholar, or arts administrator could ever accomplish alone. The only way to see change on that side, which inevitably does lead to which artists are exposed and valued highly in terms of money at least, is for the current generation to continue efforts to create change as the generation before had done during the Feminist Art Movement. D'Souza had stated that, (the) "lack of works by women artists means that the histories of modern art generally are left partial and incomplete."¹¹⁷

But rather than using political activism to create the change needed, younger curators, scholars, and administrators can build upon the successes so far of the previous generation so that our institutions' future will not just include a truer and more balanced survey of art history, but gender will become no longer a thought at all in building collections and exhibitions, and the public will be able to experience the full scope of art history.

¹¹⁷ D'Souza, 61.

APPENDICES

APPENDIX A: Art Bistro's Top 22 Art Museums in America (2010)

1. National Gallery of Art, Washington DC
2. J. Paul Getty Center, Los Angeles, CA
3. Philadelphia Museum of Art
4. San Francisco Museum of Modern Art
5. Museum of Fine Arts, Houston, Texas
6. The Caroline Weiss Law Building of Museum of Fine Arts, Houston, TX
7. The Audrey Jones Beck Building of Museum of Fine Arts, Houston, TX
8. The Frick Collection, New York, NY
9. Milwaukee Art Museum
10. Field Museum, Chicago, Ill.
11. Morris Museum of Art, Augusta, GA
12. Museum of Modern Art, New York, NY
13. Metropolitan Museum, New York, NY
14. De Young Museum, San Francisco, CA
15. Guggenheim Museum, New York, NY
16. Museum of Fine Arts, Boston, MA
17. Cleveland Museum of Art
18. The Whitney Collection, New York, NY
19. The Phillips Collection, Washington DC
20. High Museum of Art, Atlanta, GA
21. Detroit Institute of Art
22. Seattle Art Museum

APPENDIX B: Survey Request Email & Questions

Dear _____,

My name is Jennifer Schick and I am currently a graduate student at Drexel University in Philadelphia where I am carrying out my graduate studies in arts administration. I am presently working on my Master's thesis, and am looking to the Seattle Art Museum for some information regarding your collection and exhibitions as related to gender diversity within museum collections in the U.S. I am requesting your assistance specifically as part of my thesis topic: Strategic methods to increasing the gender diversity among art collections in the U.S.

My questions mainly focus on the overall status of collections and exhibitions in the museum, rather than a specific curatorial department. I have compiled a short questionnaire online at:

<http://www.surveymonkey.com/s/museumgenderdiversity>

With regard to my background, I am an artist with my BFA in painting, and developed my passion on the subject a few years prior to entering graduate school. I am a strong advocate for women artists, and hope to use this information to begin to decipher possible strategic methods to expanding the diversity within collections from an administrative point of view.

I am hoping for responses by October 15, 2011 if possible. Should you have any questions, or wish to be included in further research and discussion regarding your institution's collections, please feel free to call or email me at [REDACTED] or email [REDACTED].

Thank you in advance for your assistance. I am grateful that you would consider my request for completing this research. I will follow up closer to October 15 as a reminder if needed.

Jennifer Schick

MUSEUM SURVEY

- 1) Would you like to remain anonymous?
 - a. Yes
 - b. No
 - c. No Preference
- 2) Does your collection or history of exhibitions include women artists?
 - a. Yes
 - i. Is your collection dedicated solely to women artists? Y N
 - b. No
- 3) Does your organization have its own collection?
 - a. Yes
 - i. Total number of artworks:
 - ii. Total number of different artists:
 - b. No
- 4) What area of visual art does the organization specialize in? (Check all that apply)
 - a. Painting
 - b. Sculpture
 - c. Printmaking
 - d. Photography
 - e. Drawing
 - f. Installation
 - g. Video/media arts
 - h. Other (please specify):
- 5) What are the percentages of male artists to female artists in your collection and/or history of exhibitions?
 - a. Male:
 - b. Female:
 - c. Unknown:
- 6) How many women artists have been exhibited at your organization from 2000-present?
 - a. 0
 - b. 1-5
 - c. 6-10
 - d. 11-15
 - e. 16-20
 - f. 21-25
 - g. 26-30
 - h. 30+
- 7) Does your institution have a current departmental strategic plan or portion of the overall institutional plan to increase art by women through your collections or exhibitions?
 - i. Is so, please provide a description of your efforts or a copy of the plan if applicable

- 8) Do the curators associated with your organization make efforts to collect and/or exhibit women artists consciously?
 - a. Yes
 - b. No
 - c. For certain exhibitions only
- 9) Should there be a concerted effort to collect more art created by females, assuming that the work falls within the definition of “great” by historians and curators? Or do you think any effort to specifically consider an artist’s gender when considering art runs the risk of collecting something less than “great”? Please describe:
- 10) While some major US institutions have made increased efforts to write the conscious expansion of women artists into their strategic plans, do you believe there are specific, effective ways of increasing the number of exhibited and/or collected women artists in these institutions without compromising the greatness and quality of their collections and exhibitions? If yes, please describe:
- 11) Would you like to see of final version of this thesis relating to women in the visual arts?
 - a. Yes
 - i. Provide preferred email:
 - b. No

APPENDIX C: Survey Results

Art Museum Collections of Women Artists



1. Would you like to remain anonymous?

1 of 17

3. What area of visual art does the organization specialize in? (Check all that apply)

dedicated to women artists? (Yes/No)

2 of 17

5. What are the percentages of male artists to female artists in your collection and/or history of exhibitions?



7.1%

3 of 17

7. Do the curators associated with your organization make efforts to collect and/or exhibit women artists consciously?

s? If yes, please describe:

10. Does/did your institution have a departmental strategic plan or portion of the overall institutional plan to increase art by women or overall diversity within your collections or exhibitions?

13. Would you be willing to answer any follow up questions regarding this information in order to assist my research or explain your institution's collection or plan any further?

tion

16

15. Please provide your contact information below. You must at least enter a company name. Information will not be shared and is intended for research purposes only.

on

16

7 of 17

Page 2, Q2. Please provide details regarding your collection:

Total number of artworks:		
1	124,728	Oct 19, 2011 10:02 AM
2	1297	Oct 7, 2011 2:31 PM
3	@5000	Oct 7, 2011 2:24 PM
4	2986	Oct 6, 2011 1:50 PM
5	4029	Oct 5, 2011 5:38 PM
6	1297	Oct 5, 2011 5:18 PM
7	55,000-60,000	Oct 5, 2011 11:39 AM
8	13,000	Oct 3, 2011 8:01 PM
9	1000 plus	Oct 3, 2011 7:28 PM
10	2	Oct 3, 2011 4:31 PM
11	7489 in European Painting & Sculpture before 1900	Oct 3, 2011 3:48 PM
12	12	Oct 3, 2011 3:18 PM
13	approx. 33,000	Oct 3, 2011 2:30 PM
14	6232	Oct 3, 2011 2:01 PM
15	g	Oct 3, 2011 11:08 AM
16	c	Oct 2, 2011 5:39 PM
Total number of different artists:		
1	9,771	Oct 19, 2011 10:02 AM
2	346	Oct 7, 2011 2:31 PM
3	unknown	Oct 7, 2011 2:24 PM
4	1,218	Oct 6, 2011 1:50 PM
5	881	Oct 5, 2011 5:38 PM
6	345	Oct 5, 2011 5:18 PM
7	not available	Oct 5, 2011 11:39 AM
8	NA	Oct 3, 2011 8:01 PM
10	2	Oct 3, 2011 4:31 PM

Page 2, Q2. Please provide details regarding your collection:

11	Thousands	Oct 3, 2011 3:48 PM
12	1	Oct 3, 2011 3:18 PM
13	approx. 5,700	Oct 3, 2011 2:30 PM
14	1930	Oct 3, 2011 2:01 PM
15	g	Oct 3, 2011 11:08 AM
16	c	Oct 2, 2011 5:39 PM

Page 2, Q3. What area of visual art does the organization specialize in? (Check all that apply)

1	Self-taught artists	Oct 5, 2011 5:38 PM
2	antiquities (such as mummies)	Oct 5, 2011 11:39 AM
3	Textiles and costume	Oct 3, 2011 8:01 PM
4	2	Oct 3, 2011 4:31 PM
5	Please note, my answers refer ONLY to the Dept. of European Painting & Sculpture before 1900, *NOT* the entire museum.	Oct 3, 2011 3:48 PM

Page 2, Q4. Does your collection or history of exhibitions include women artists?		
1	No	Oct 19, 2011 10:02 AM
2	No	Oct 7, 2011 2:31 PM
3	no	Oct 7, 2011 2:24 PM
4	237	Oct 6, 2011 1:50 PM
5	no	Oct 5, 2011 5:38 PM
6	No	Oct 5, 2011 5:18 PM
7	No	Oct 5, 2011 11:39 AM
8	No	Oct 3, 2011 8:01 PM
9	No	Oct 3, 2011 7:28 PM
10	No	Oct 3, 2011 3:48 PM
11	No	Oct 3, 2011 2:30 PM
12	no	Oct 3, 2011 2:01 PM

Page 3, Q5. What are the percentages of male artists to female artists in your collection and/or history of exhibitions?

Male		
1	approx. 8,670	Oct 19, 2011 10:07 AM
2	97	Oct 7, 2011 2:35 PM
4	67%	Oct 6, 2011 1:50 PM
5	590	Oct 5, 2011 5:39 PM
6	NA	Oct 5, 2011 11:39 AM
8	98	Oct 3, 2011 3:18 PM
9	5,100	Oct 3, 2011 2:42 PM
Female		
1	approx. 1,101	Oct 19, 2011 10:07 AM
2	3	Oct 7, 2011 2:35 PM
4	33%	Oct 6, 2011 1:50 PM
5	168	Oct 5, 2011 5:39 PM
6	NA	Oct 5, 2011 11:39 AM
8	2	Oct 3, 2011 3:18 PM
9	600	Oct 3, 2011 2:42 PM
Unknown		
3	Unknown	Oct 7, 2011 2:26 PM
5	123	Oct 5, 2011 5:39 PM
6	NA	Oct 5, 2011 11:39 AM
7	Predominantly male, given the time period. Eur. Ptg. & Sculpture dept. only, not entire collection at Museum.	Oct 3, 2011 3:49 PM

Page 4, Q8. Should there be a concerted effort to collect more art created by females, assuming that the work falls within the definition of "great" by historians and curators? Or do you think any effort to specifically consider an artist's gender when considering art runs the risk of collecting something le...

1	I think there should be a concerted effort to collect quality art, regardless of gender, race, orientation. I am tired of collecting public relations art.	Oct 7, 2011 3:47 PM
2	The Frick Collection acquires new works solely based on what fits in well with the house, and the art that is already housed here; there is no bias for gender.	Oct 7, 2011 3:23 PM
3	n/a	Oct 6, 2011 1:51 PM
4	There is no concerted effort to collect by gender or ethnicity. We collect the best of what is available at a given time and what we can afford.	Oct 5, 2011 5:40 PM
5	As a textile curator with a large ethnic textile collection, we exhibit woman weavers often. Woman's art makes up the majority of my collection. However, the big name fashion designers tend to be male and those exhibits do tend to garner more attention.	Oct 3, 2011 8:08 PM
6	I think an effort should be made to acquire more great works of art by women artists	Oct 3, 2011 7:34 PM
7	I cannot comment because I am not responsible for collecting or exhibiting art.	Oct 3, 2011 2:43 PM

Page 4, Q9. While some major US institutions have made increased efforts to write the conscious expansion of women artists or increase overall diversity within collections into their strategic plans, do you believe there are specific, effective ways of increasing the number of exhibited and/or collected women...

1	I think if an institution adheres to a well-written, specific mission statement that sets forth its rationale for collecting/exhibiting, then the quality of the collections and exhibitions (regardless of gender or other diversity/minority criteria) will remain intact because the museum has met its own mandated standards of quality.	Oct 7, 2011 3:47 PM
2	Yes. Women have been creating thoughtful and provoking art for centuries, it's a matter of having contact with various auction houses, galleries and institutions in order to decide what would work best for the specific institution and to be aware of when artwork that fits their criteria for collection or exhibition is available to acquire or borrow. Here at The Frick, we organize exhibitions based on works already in the collection (mostly Old Master paintings/sculpture/drawings as well as Decorative Arts), and what artworks/artists fit in well at The Frick. We've had a number of exhibitions inspired by women such as Whistler, Women, and Fashion (2003) and the upcoming exhibition, Renoir: Impressionism, Fashion, and Full-Length Painting (2012). These exhibitions were/are focused on one male artist, but the theme was their depiction of women and the way in which they were portrayed. Another exhibition was dedicated to Marie-Antoinette's court painter, Anne-Vallayer Coster (2003).	Oct 7, 2011 3:23 PM
3	n/a	Oct 6, 2011 1:51 PM
4	no	Oct 5, 2011 5:40 PM
5	I always acknowledge that women are the producers of these objects when it is the case. I, however, do not want to focus too heavily on that aspect. It wants the interpretation of these works to be broader, to address larger societal issues. Women produced textile arts for their communities and were the voice of their communities.	Oct 3, 2011 8:08 PM
6	Identify and pursue acquisitions and exhibitions by great women artists	Oct 3, 2011 7:34 PM
7	I cannot comment because I am not responsible for collecting or exhibiting art.	Oct 3, 2011 2:43 PM

Page 6, Q13. Would you be willing to answer any follow up questions regarding this information in order to assist my research or explain your institution's collection or plan any further?

1	[REDACTED]	Oct 7, 2011 3:27 PM
2	[REDACTED]	Oct 5, 2011 5:42 PM

Page 6, Q14. Would you like to see a final version of this thesis relating to gender diversity in US arts institutions?

1	[REDACTED]	Oct 7, 2011 3:27 PM
---	--	---------------------

APPENDIX D: PAFA Strategic Plan 2011 - 2013

Mission Statement

The Pennsylvania Academy of the Fine Arts (PAFA) is a national leader in fine arts education that brings together artists and the public through exceptional teaching programs, a world-class collection of American art, major exhibitions, and widely accessible public programs.

Vision Statement

A rare combination of a world-class museum and school of fine arts, PAFA will be a defining voice for education in the evolving traditions and cultural diversity of the fine arts in America.

Goals and Objectives

To be a nationally recognized museum of American art and one of the premier schools of fine arts in the country.

- Enhance PAFA's identity and presence through substantially increased investment in marketing and public relations.
- Strengthen the quality of the faculty, curators, and staff so that they are recognized as national leaders in their fields.
- Enhance the art collection through purchases, gifts, and an active conservation program.
- Significantly enhance the PAFA experience in such areas as visitor relations, interpretation, internal relations, and student services.

To be recognized as a standard for excellence in shaping the diverse discourse and practice of the fine arts.

- Continue to enrich the existing curriculum and programs, and develop additional offerings that better support the educational goals of the School and the Museum.
- Continue to define and develop the value of the rare combination of PAFA's Museum and School.
- Enhance nationally important exhibitions and public programs that help define our understanding of American art and culture.
- Enhance ethnic, cultural, gender, and artistic diversity in the student body, faculty, professional staff, Board, Women's Board, and volunteers, and reflect the needs of diverse audiences in our programs and collections.

To develop the facilities, resources, and organizational structure to fulfill its mission.

- Strengthen the Board of Trustees.
- Strengthen PAFA's financial position by eliminating debt and substantially increasing endowment, and by fostering PAFA's culture of philanthropy in order to dramatically increase annual giving.
- Develop and implement an Information Technology (IT) master plan.
- Revise and complete the campus master plan.

APPENDIX E: Interview Questions

Robert Cozzolino, Pennsylvania Academy of Fine Arts

- 1) I have read PAFA's current strategic plan, which states diversifying the collection. Can you describe what led your organization to implement a plan to diversify the collection, specifically women artists?
- 2) Define “great,” “quality,” or “high art” used in determining the greatness of an artist or work of art:
- 3) Where do you or your institution’s curators/historians research and discover contemporary living artists, and do you feel the commercial art market plays a large role in how you or your institution discovers artists which you choose to collect or exhibit?
- 4) Why do you believe women artists are still not currently collected or exhibited at major institutions in the US at the same percentage, or close to, as male artists (though increasing over the last 4 decades)?
- 5) Could you supply me with any data regarding your institutions’ collection?
 - i. Percentage of male to female artists as a whole
 - ii. Total number of works on view to the public; total number of works by women artists on view
 - iii. Number of male to female artists shown in special exhibitions
- 6) Should there be a concerted effort to collect more art created by females, assuming that the work falls within the definition of “great” by historians and curators of other institutions? Or do you think any effort to specifically consider an artist’s gender when considering art runs the risk of collecting something less than ‘great’? Please describe:
- 7) Women have come a long way over the last century, but there are still gaps in equality concerning wages or corporate leadership positions, for example. Do you feel the social status of women in society at present has any effect on the “greatness” or success of women artists today?
- 8) Do you think the Feminist Art Movement had a positive or negative affect on women artists as a whole? – Referring to the gender notions and sexual politics of the movement. And why?
- 9) Beyond fundraising and supporting the institution as a whole, is the Women's Board involved in any aspects of the strategic plan to diversify the collection, specifically work by women?
- 10) What plans, if any at this time, does PAFA have for the generous donation from Linda Lee Alter?
- 11) Do you feel identifying an exhibition with a gender attached to the title or subtitle (Contemporary Women Photographers, etc.) harms or aids in the issue of equality of women artists identified as great?
- 12) Can you describe specific, effective ways of increasing the number of exhibited and/or collected women artists in institutions without compromising the greatness and quality of their collections and exhibitions? Please provide any examples of what PAFA has done or plans to do to implement it's strategic plan into action:
- 13) With such an increased effort to identify and collect women artists by curators and historians, as well as feminist groups and entire institutions since the 1970s, why do you feel the balance of gender is still apparently unequal 40 years later within most major institution collections in the US?

Sarah Berman, Seattle Art Museum

- 1) Define “great,” “quality,” or “high art” used in determining the greatness of an artist or work of art:
- 2) Where do you or your institution’s curators/historians research and discover contemporary living artists, and do you feel the commercial art market plays a large role in how you or your institution discovers artists which you choose to collect or exhibit?
- 3) Why do you believe women artists are still not currently collected or exhibited at major institutions in the US at the same percentage, or close to, as male artists (though increasing over the last 4 decades)?
- 4) Could you supply me with any data regarding your institutions’ collection?
 - i. Percentage of male to female artists as a whole
 - ii. Total number of works on view to the public; total number of works by women artists on view
 - iii. Number of male to female artists shown in special exhibitions
- 5) Should there be a concerted effort to collect more art created by females, assuming that the work falls within the definition of “great” by historians and curators of other institutions? Or do you think any effort to specifically consider an artist’s gender when considering art runs the risk of collecting something less than ‘great’? Please describe:
- 6) Women have come a long way over the last century, but there are still gaps in equality concerning wages or corporate leadership positions, for example. Do you feel the social status of women in society at present has any effect on the “greatness” or success of women artists today?
- 7) Do you think the Feminist Art Movement had a positive or negative affect on women artists as a whole? – Referring to the gender notions and sexual politics of the movement. And why?
- 8) Do you feel identifying an exhibition with a gender attached to the title or subtitle (Contemporary Women Photographers, etc.) harms or aids in the issue of equality of women artists identified as great?
- 9) Do you see a conscious effort by major institutions in the US to increase the number of exhibited and/or collected women artists?
 - a. Does your institution have a current strategic plan, or portion of, to increase art by women through your collections or exhibitions?
 - b. If so, please provide a description of your efforts or a copy of the plan if applicable
- 10) While some major US institutions have made increased efforts to write the conscious expansion of women artists into their strategic plans, do you believe there are specific, effective ways of increasing the number of exhibited and/or collected women artists in these institutions without compromising the greatness and quality of their collections and exhibitions? If yes, please describe.

Connie Tell, Deputy Director, Institute for Women and Art and Project Manager, The Feminist Art Project

- 1) Define “great,” “quality,” or “high art” used in determining the greatness of an artist or work of art:

- 2) Where do you or your institution's curators/historians research and discover contemporary living artists, and do you feel the commercial art market plays a large role in how you or your institution discovers artists which you choose to collect or exhibit?
- 3) Why do you believe women artists are still not currently collected or exhibited at major institutions in the US at the same percentage, or close to, as male artists (though increasing over the last 4 decades)?
- 4) Should there be a concerted effort to collect more art created by females, assuming that the work falls within the definition of "great" by historians and curators of other institutions? Or do you think any effort to specifically consider an artist's gender when considering art runs the risk of collecting something less than 'great'? Please describe:
- 5) Women have come a long way over the last century, but there are still gaps in equality concerning wages or corporate leadership positions, for example. Do you feel the social status of women in society at present has any effect on the "greatness" or success of women artists today?
- 6) Do you think the Feminist Art Movement had a positive or negative affect on women artists as a whole? – Referring to the gender notions and sexual politics of the movement. And why?
- 7) Do you feel identifying an exhibition with a gender attached to the title or subtitle (Contemporary Women Photographers, etc.) harms or aids in the issue of equality of women artists identified as great?
- 8) Do you see a conscious effort by major institutions in the US to increase the number of exhibited and/or collected women artists?
- 9) While some major US institutions have made increased efforts to write the conscious expansion of women artists into their strategic plans, do you believe there are specific, effective ways of increasing the number of exhibited and/or collected women artists in these institutions without compromising the greatness and quality of their collections and exhibitions? If yes, please describe.
- 10) With such an increased effort to identify and collect women artists by curators and historians, as well as feminist groups and entire institutions since the 1970s, why do you feel the balance of gender is still apparently unequal 40 years later within most major institution collections in the US?

Sids Sachs, Director, Rosenwald-Wolf Gallery, The University of the Arts

- 1) Define "great," "quality," or "high art" used in determining the greatness of an artist or work of art:
- 2) Do you believe the commercial art market to possess a heavier weight on institutions and their collecting and/or exhibiting decisions over other methods of discovering great artists?
- 3) Why do you believe women artists are still not currently collected or exhibited at major institutions in the US at the same percentage, or close to, as male artists (though increasing over the last 4 decades)?
- 4) Should there be a concerted effort to collect more art created by females, assuming that the work falls within the definition of "great" by historians and curators of other institutions? Or do you think any effort to specifically consider an artist's gender when considering art runs the risk of collecting something less than 'great'? Please describe:

- 5) Women have come a long way over the last century, but there are still gaps in equality concerning wages or corporate leadership positions, for example. Do you feel the social status of women in society at present has any effect on the “greatness” or success of women artists today?
- 6) Do you think the Feminist Art Movement had a positive or negative affect on women artists as a whole? – Referring to the gender notions and sexual politics of the movement. And why?
- 7) Do you feel identifying an exhibition with a gender attached to the title or subtitle (Contemporary Women Photographers, etc.) harms or aids in the issue of equality of women artists identified as great?
- 8) Do you see a conscious effort by major institutions in the US to increase the number of exhibited and/or collected women artists?
- 9) While some major US institutions have made increased efforts to write the conscious expansion of women artists into their strategic plans, do you believe there are specific, effective ways of increasing the number of exhibited and/or collected women artists in these institutions without compromising the greatness and quality of their collections and exhibitions? If yes, please describe.
- 10) With such an increased effort to identify and collect women artists by curators and historians, as well as feminist groups and entire institutions since the 1970s, why do you feel the balance of gender is still apparently unequal 40 years later within most major institution collections in the US?

WORKS CITED

- Allison, Michael and Jude Kaye. *Strategic Planning for Nonprofit Organizations*. Hoboken, NJ: John Wiley & Sons, Inc., 2005.
- Baker, Elizabeth C. "Sexual Art – Politics," *Artnews*, January 1971. Revised and reprinted in Hess, Thomas B. and Baker, Elizabeth C., eds., *Art and Sexual Politics*, New York and London: Collier Books, 1973.
- Brawer, Catherine C. and Ferris Olin. "Career Markers," in *Making Their Mark: Women Artists Move Into the Mainstream, 1970-1985*, compiled by Catherine C. Brawer and Randy Rosen, 203-230. New York: Abbeville Press, 1989.
- Butler, Cornelia. "The Feminist Present." *Modern Women: Women Artists at the Museum of Modern Art*, edited by Cornelia Butler and Alexandra Schwartz, 13-27. New York: Museum of Modern Art, 2010.
- Butler, Cornelia and Alexandra Schwartz. "Modern Women." video, 3:29. Museum of Modern Art (MoMA) Multimedia website. <http://www.moma.org/explore/multimedia/videos/110>.
- Collins, Georgia C. "Women and Art: The Problem of Status." *Studies in Art Education* 21, no. 1 (1979): 57-64. Print.
- Cowen, Tyler. "Why Women Succeed, and Fail, in the Arts." *Journal of Cultural Economics* 20, no. 2 (1996): 93-113. *Google scholar*. Web. (accessed November 4, 2009).
- D'Souza, Aruna. "Float the Boat!: Finding a Place for Feminism in the Museum." *Modern Women: Women Artists at the Museum of Modern Art*, edited by Cornelia Butler and Alexandra Schwartz, 57-69. New York: Museum of Modern Art, 2010.
- Guerrilla Girls, The. *The Guerrilla Girls' Bedside Companion to the History of Western Art*. New York: The Penguin Group, 1998.

Guerrilla Girls, The. "Free the Women Artists of Venice." Guerrilla Girls at the Venice Biennale 2005. <http://www.guerrillagirls.com/posters/venicewallb.shtml> (accessed September 2012). Poster.

Guerrilla Girls, The. "The Feminist Future." video, 18:46. Museum of Modern Art (MoMA) Multimedia website. From the Symposium: *The Feminist Future: Theory and Practice in the Visual Arts*, January 26, 2007. <http://www.moma.org/explore/multimedia/videos/16>.

Hoban, Phoebe. "The Feminist Evolution." *Artnews*, December 2009. Print.

Lacayo, Richard. "What Women Have Done to Art." *Time Magazine*, March 22, 2007. Web. <http://www.time.com/time/magazine/article/0,9171,1601840-1,00.html>

Landi, Ann. "Who are the Great Women Artists?" *Artnews* 2003: 94. Print.

Lowry, Glenn D. Foreword to *Modern Women: Women Artists at the Museum of Modern Art*, edited by Cornelia Butler and Alexandra Schwartz, 8-9. New York: Museum of Modern Art, 2010.

Nochlin, Linda. "Why have there been no great women artists?" *Women, Art, and Power and Other Essays*. New York: Harper & Row, Publishers, 1988.

Pennsylvania Academy of Fine Arts. *The Female Gaze: Women Artists Making Their World*. <http://www.pafa.org/femalegaze/> (accessed November 17, 2012).

Pennsylvania Academy of Fine Arts Board of Trustees. "Pennsylvania Academy of Fine Arts Strategic Plan 2011-2013." Pennsylvania Academy of Fine Arts. <http://www.pafa.org/About/Strategic-Plan-2011-2013/792/> (accessed January 7, 2011).

Saltz, Jerry. "Where the Girls Aren't." *The Village Voice*, September 19, 2006. Under "Art," <http://www.villagevoice.com/2006-09-19/art/where-the-girls-aren-t/> (accessed October 29, 2012).

Sheets, Hilarie M. "Where Women are the Majority." *Artnews*, December 2009.